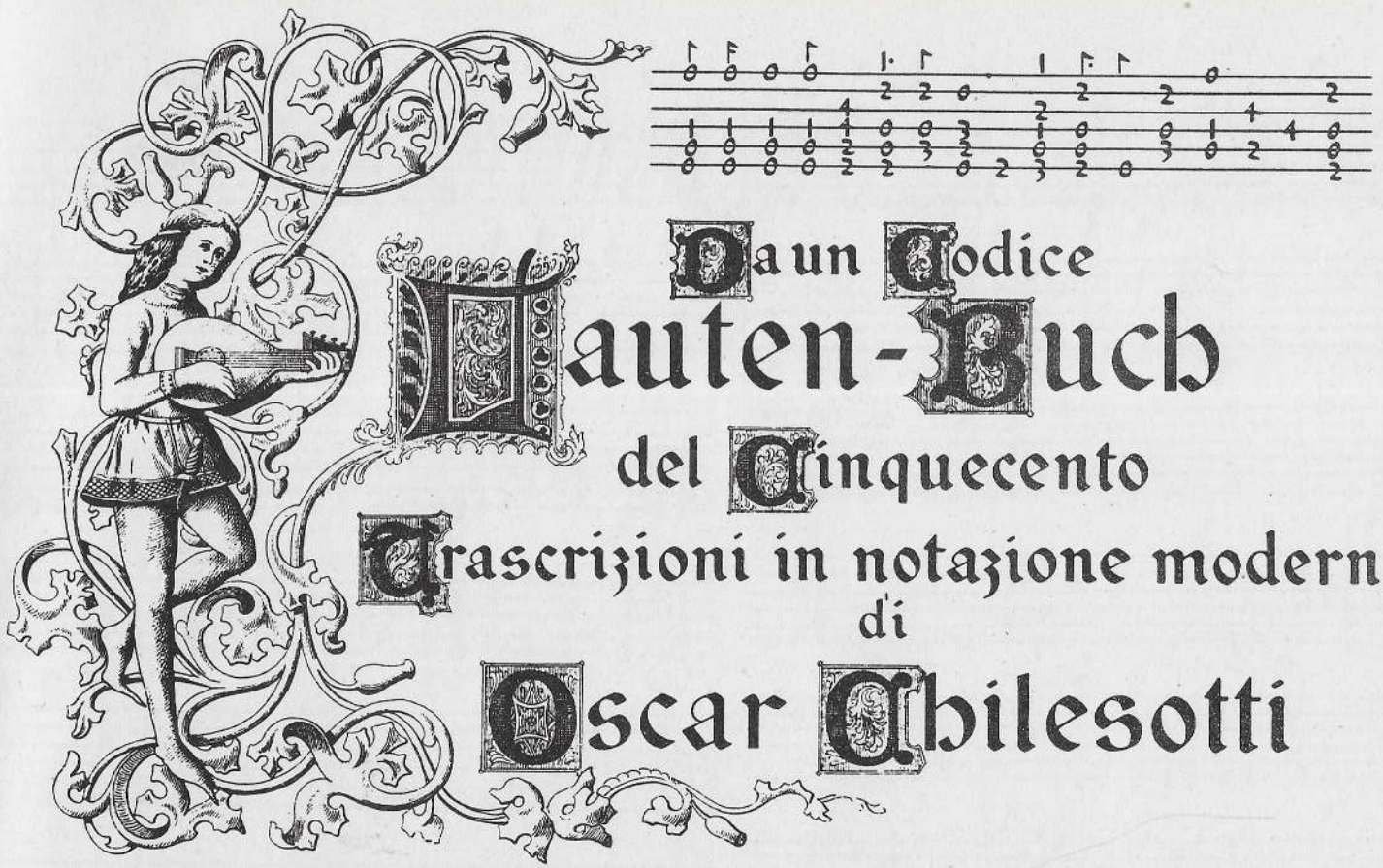

Da un Codice

Lauten-Buch

del Cinquecento

Trascrizioni in notazione moderna

di

Oscar Chilesotti

ARNALDO FORNI EDITORE

BASSANO
MUSEO
18
657
CIVICO
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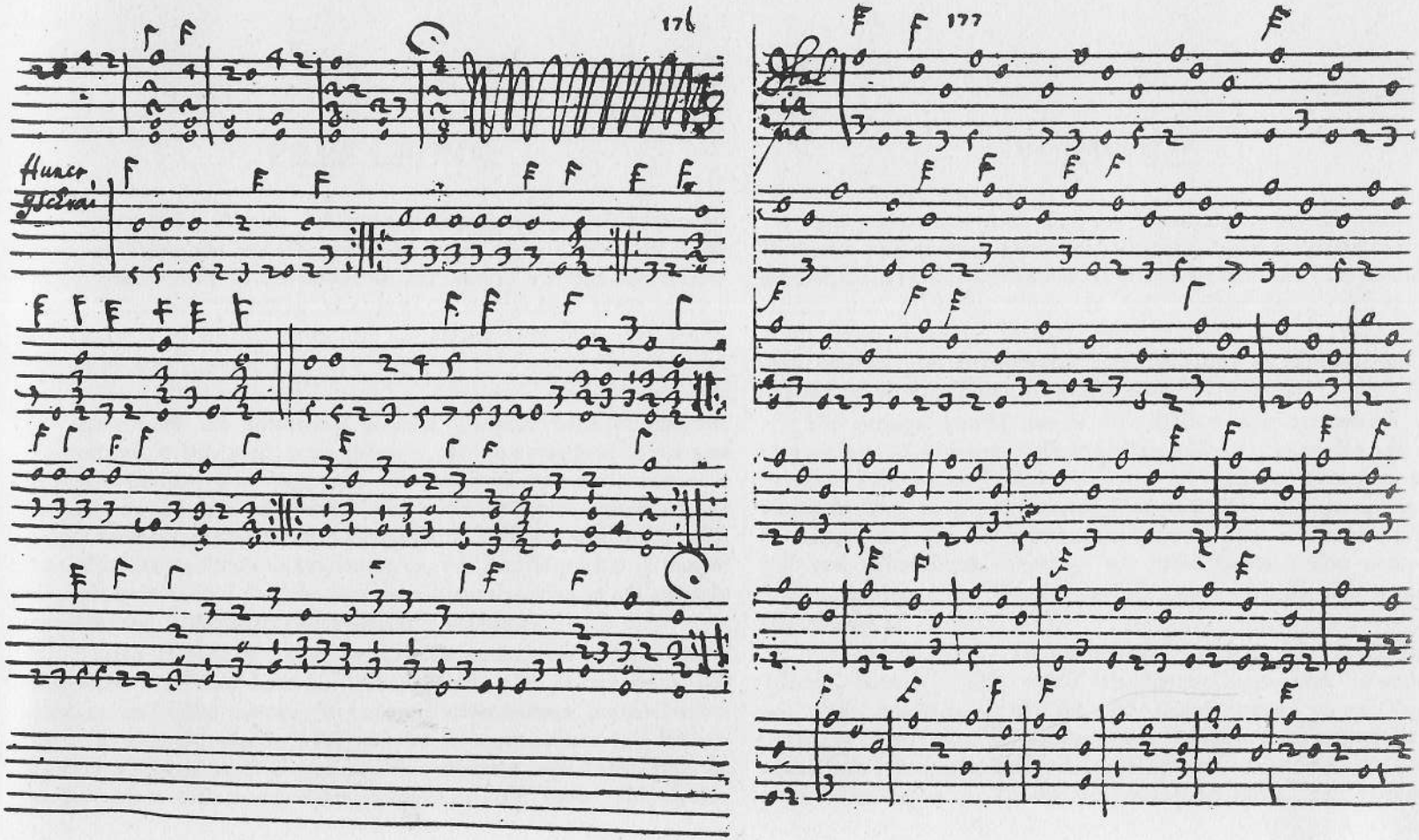

176
177

PREFAZIONE.

Gli storici dell' arte dei suoni si fermarono con diligentissima cura, ma forse con metodo troppo esclusivo, sulla musica da chiesa ed in genere sulle composizioni di stile severo e scientifico, trascurando l'elemento popolare, che pure, a mio vedere, tanto giovò a sviluppare e ad elevare quest'arte all' altezza raggiunta così felicemente ai nostri giorni.

La scarsità dei documenti, dispersi o sepolti nelle Biblioteche, non offriva, è ben vero, larga messe a chi, intravvedendolo, avesse voluto sviscerare tale argomento interessantissimo, e d'altronde la lettura, un pò intricata, delle antiche intavolature, contenenti le prime melodie popolari che risuonarono sul liuto e stromenti affini, non allettava lo studioso, impaurito da una inutile perdita di tempo. Eppure quanti libri di liuto non racchiudono pagine in cui splende maravigliose il genio melodico dell'arte popolare!

Trattai di volo in un breve opuscolo su *La melodia popolare del Cinquecento* (Milano, Ricordi, 1889), quando ebbi la fortuna di acquistare un Codice cartaceo in cui un liutista tedesco, probabilmente verso la fine del secolo XVI, raccolse le sonate allora più famose. Lettolo, vi scorsi canti di una squisita eleganza, che contrastano in modo curioso colle composizioni scolastiche dell' epoca. Mi decido

VORWORT.

Seit jeher erstreckten sich die Forschungen der Historiker der Tonkunst mit grosser Gewissenhaftigkeit, aber vielleicht zu ausschliesslich, über das Gebiet der Kirchenmusik und die Compositionen ernsten und gelehrten Stiles, so dass darüber das volksthümlich-musikalische Element vernachlässigt wurde, welches doch soviel dazu beitrug, die Entwicklung der Tonkunst zu fördern und sie auf die in unsern Tagen erreichte Höhe zu bringen.

Die geringe Anzahl der in den Bibliotheken zerstreuten oder vergrabenen Dokumente volksthümlicher Musik bieten freilich dem Forscher kein weites Feld, andererseits ist die Entzifferung der alten Handschriften, welche die ersten Volksmelodien enthalten, die auf der Laute und den ihr verwandten Instrumenten erklangen, mühevoll und zeitraubend, aber — wie viele Lautenbücher enthalten Stellen, in denen der Geist volksthümlicher Melodie sich wundervoll offenbart!

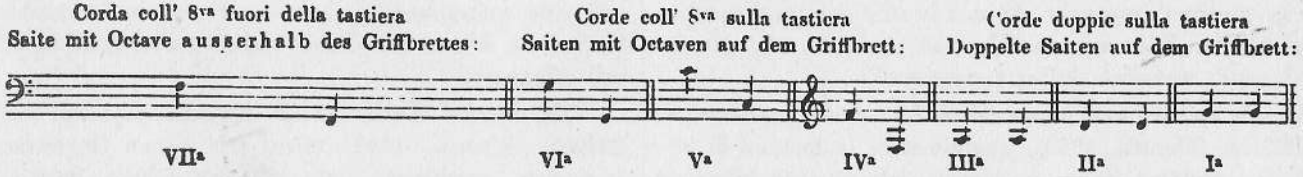
Ein kurzes Werk: »Sulla melodia popolare del Cinquecento« (Milano, Ricordi, 1889) worin ich diesen Gegenstand behandelte war eben erschienen, als ich das Glück hatte, einen Papier-Codex zu erwerben, in welchem ein deutscher Lautenspieler — wahrscheinlich gegen Ende des sechzehnten Jahrhunderts — die damals berühmtesten Tonstücke gesammelt hatte. Ich entdeckte

a pubblicarlo per contribuire colle mie deboli forze alle ricerche assidue che da qualche tempo s'intraprendono con immenso vantaggio degli studi storici, e nella lusinga di non far cosa affatto inutile per la conoscenza delle vicende dell'arte.

Non riproduco il codice intero, chè in esso stanno motti satirici di un gusto molto ..... discutibile contro il bel sesso; mi limito alla sola parte musicale. Questa vi è notata nell'ordinaria intavolatura di liuto italiano, colle sei linee che rappresentano le corde sulla tastiera dello stromento (l'acuta di sotto) e con numeri che indicano il tasto, la corda fuori dalla tastiera essendo segnata con ⊖ sopra il rigo. Devo aggiungere che mentre il liutista che scrisse il codice vuole per lo stromento l'accordatura:

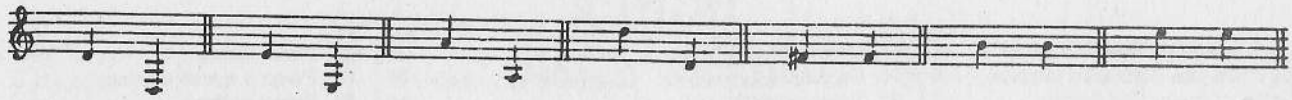
darin Gesänge von reizvoller Anmuth, welche mit den scholastischen Compositionen dieser Epoche einen sonderbaren Gegensatz bilden. Ich entschliesse mich zur Veröffentlichung, um nach Kräften zur Förderung historischer Forschungen beizutragen und ich schmeichle mir, dass mein Streben, das volksthümlich-musikalische Wesen vergangener Zeiten der Neuzeit zugänglich zu machen, nicht nutzlos sein wird.

Ich veröffentliche nicht den vollständigen Text des vorliegenden Lautenbuches, in welchem satirische Verse von sehr bedenklicher Richtung gegen das schöne Geschlecht enthalten sind, sondern beschränke mich nur auf den musikalischen Inhalt. Dieser ist in der gewöhnlichen Notenschrift der italienischen Laute geschrieben, mit sechs Linien, welche die Saiten auf dem Griffbrett des Instrumentes darstellen (die höchste zu unterst) und mit Ziffern, welche den Fingersatz angeben, während die Saite ausserhalb des Griffbrettes mit ⊖ über dem Notensystem bezeichnet wird. Noch muss ich hinzufügen, dass, während der Lautist, welcher vorliegenden Codex schrieb, für das Instrument folgende Stimmung haben will:



io, per facilità di trascrizione e di notazione, suppongo che l'accordatura sia:

ich — wegen der Leichtigkeit der Übertragung und der Bezeichnung — annehme, dass die Stimmung um eine grosse Sexte erhöht und also diese sei:



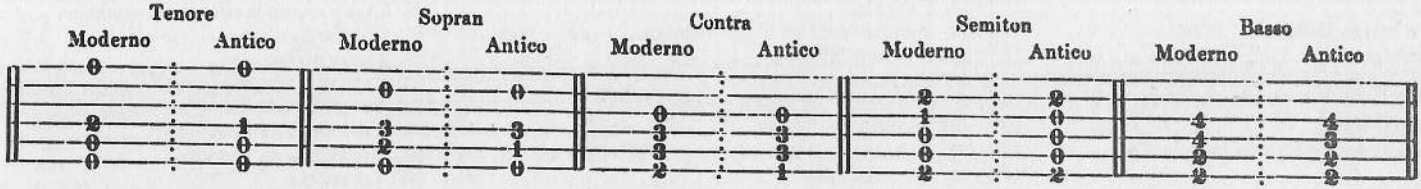
l tono, cioè è spostato alla sesta maggiore.

Non segnai l'ottava delle quattro corde basse, trattandosi d'un effetto speciale della musica per liuto, che d'altronde l'accorto lettore può avvertire dovunque.

Die Octave der vier tiefen Saiten bezeichnete ich nicht, da es sich um einen besonderen Effect der Lautenmusik handelt, über welchen sich der wissbegierige Leser ja überall unterrichten kann.

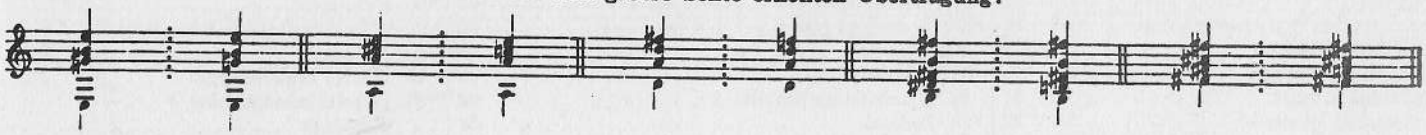
Toni del liuto nel secolo XVI.

Stimmung der Laute im XVI. Jahrhundert.



Nella trascrizione alla sesta maggiore:

In der um eine grosse Sexte erhöhten Übertragung:



Bassano, Maggio 1890.

Dr. Oscar Chilesotti.

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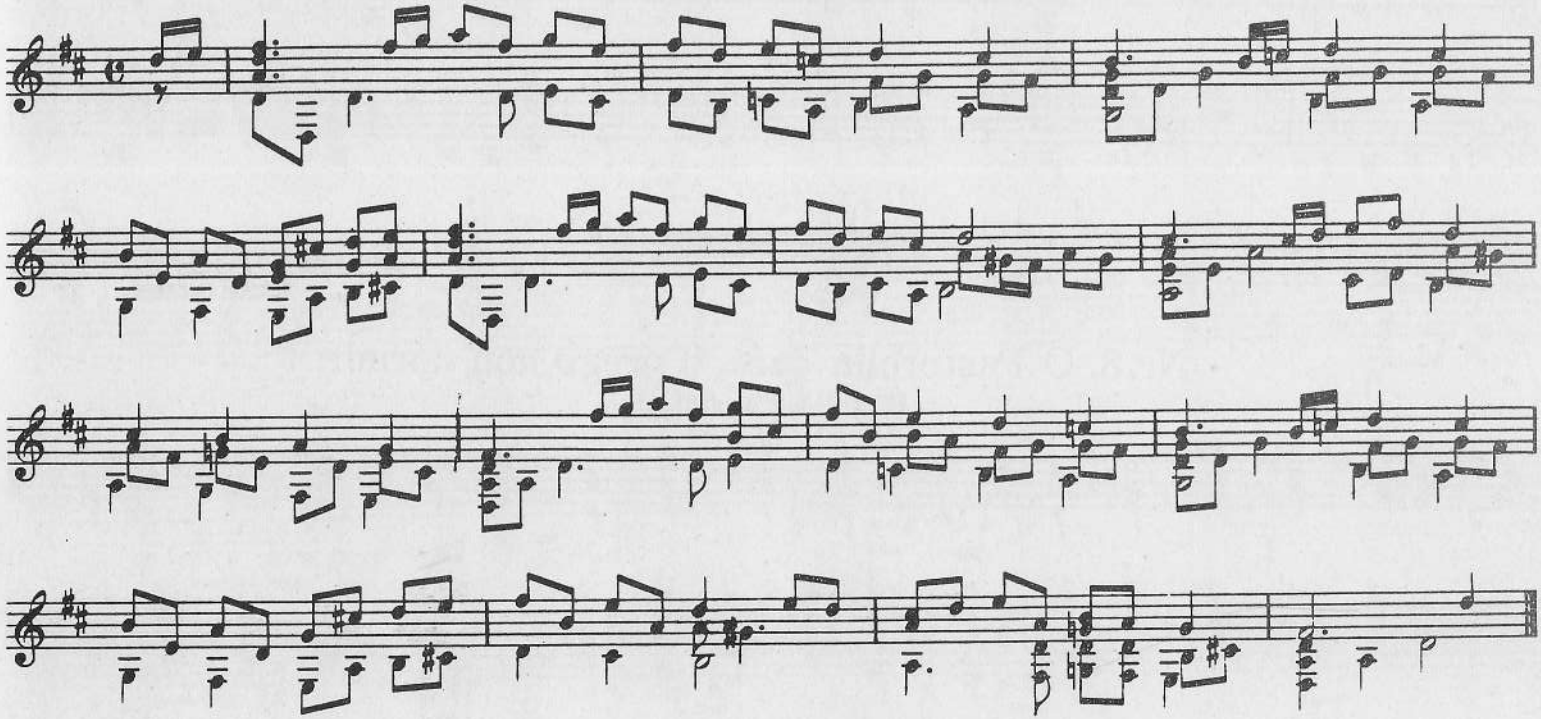
Segnai con * le composizioni che mi parvero più leggiadre, più finite e più degne d'attenzione.

O. C.

Nr. 1. Passo mezzo in discant
dal NICOLÒ NIGRINO.

(Pag. 1 dell' originale).



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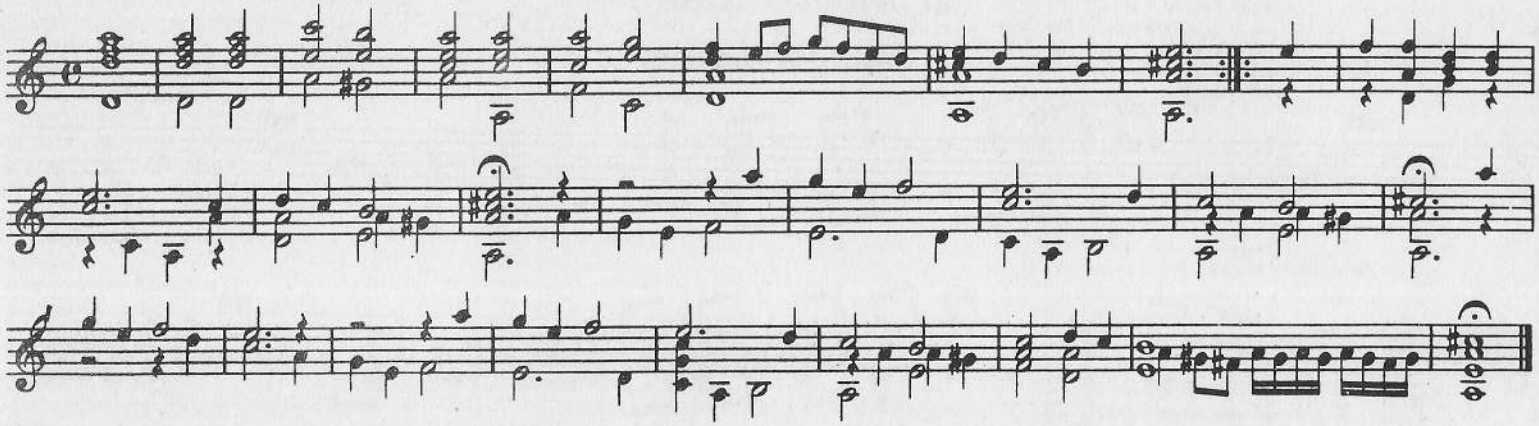
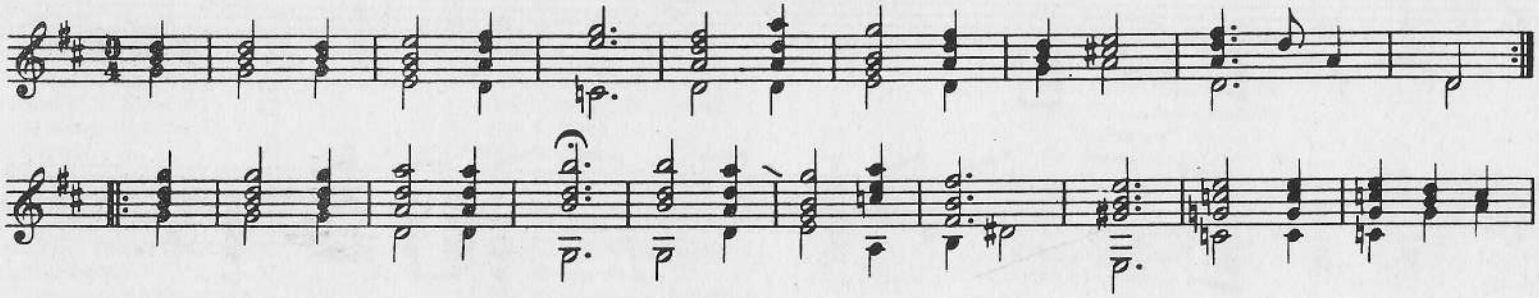
Nr. 2. Se io m'accorgo ben mio d'un altro amante.

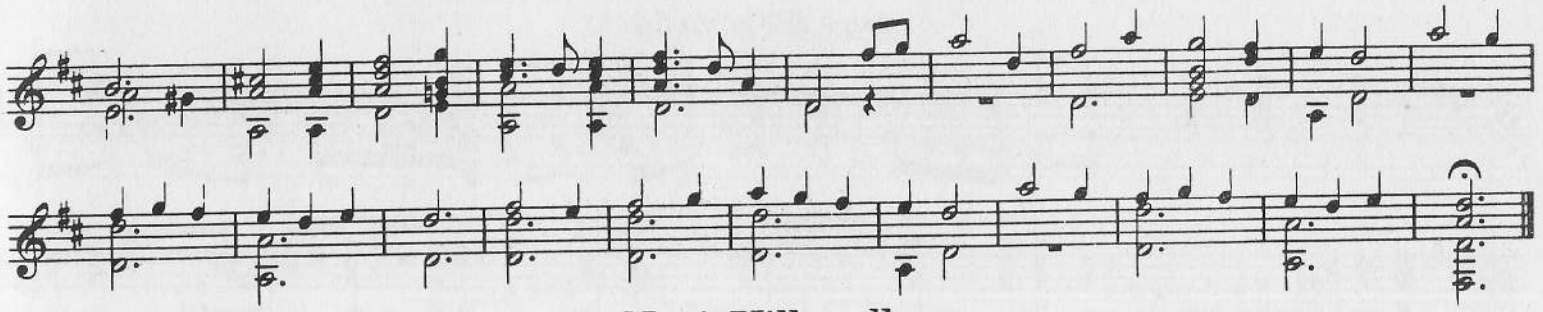
(Pag. 2 dell' originale).



Nr. 3. O Pastorella cara, ti prego non dormir.

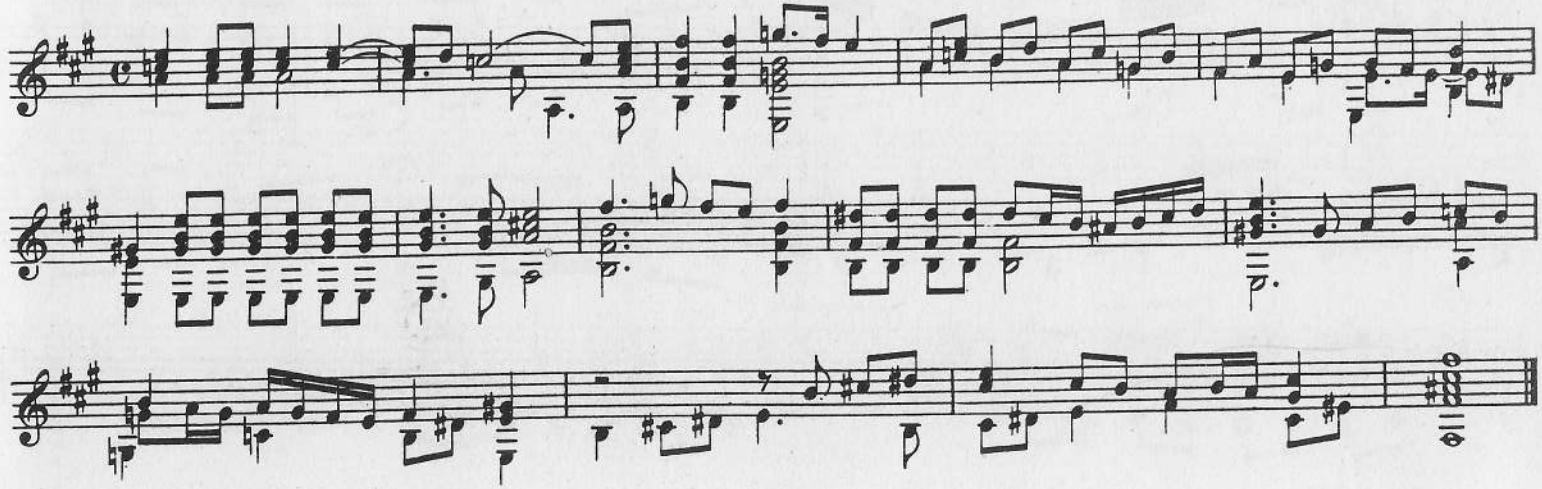
(Pag. 3 dell' originale).





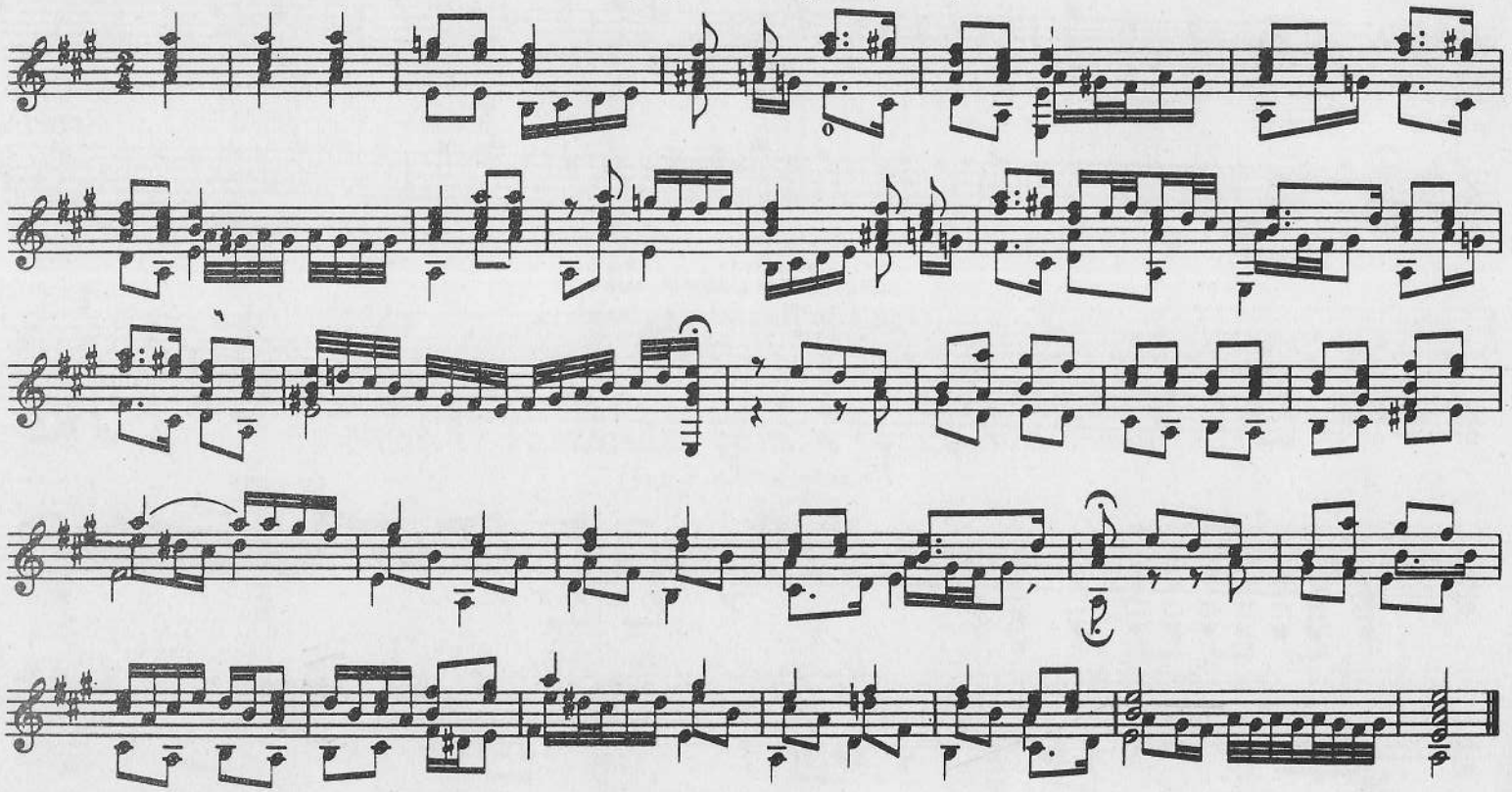
Nr. 4. Villanella.

(Pag. 3, in fine, dell' originale).



Nr. 5. Chi mira l'odio tuo et non sospira poi.

(Pag. 6 dell' originale).



Nr. 6. Passo e mezzo italiano.

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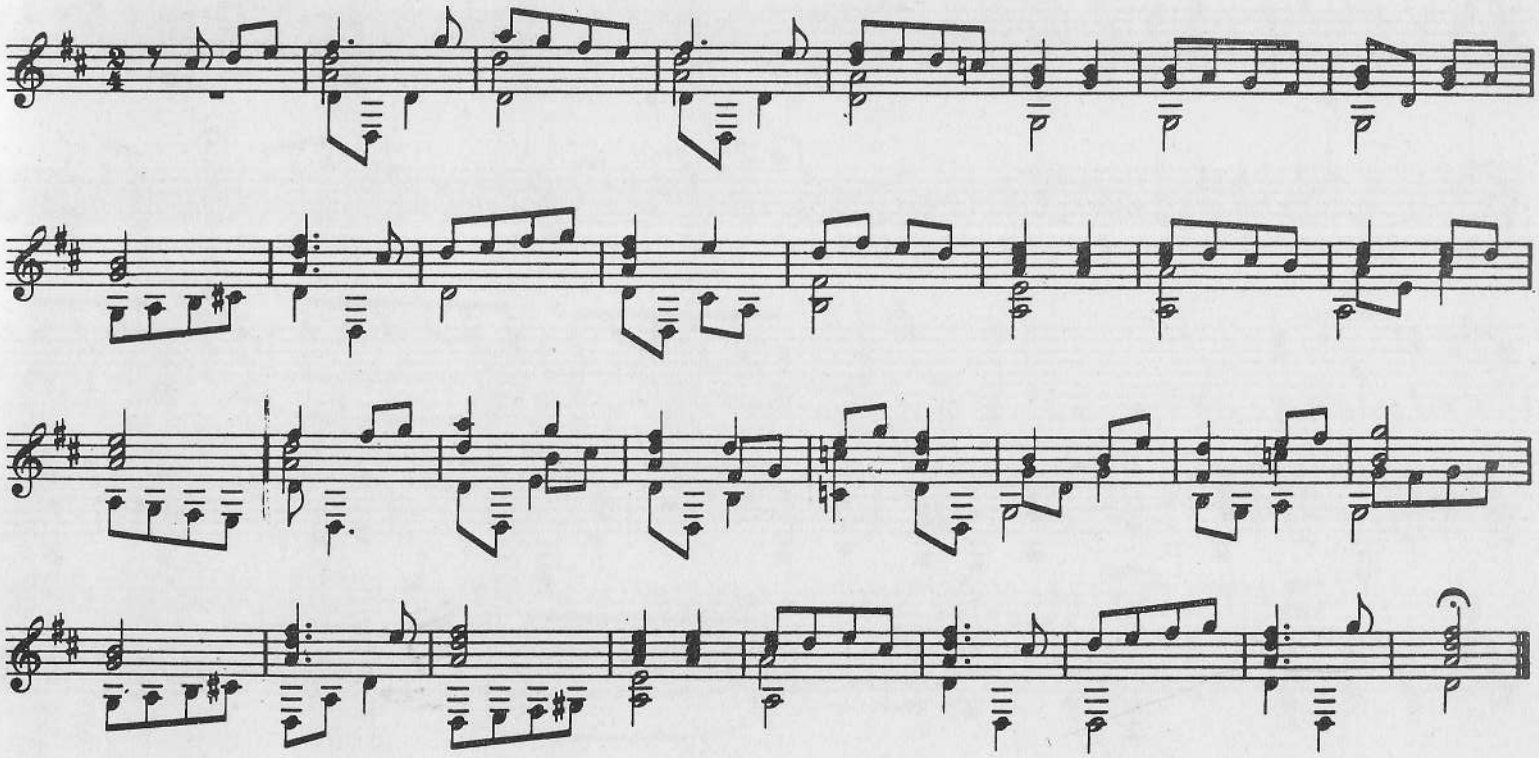
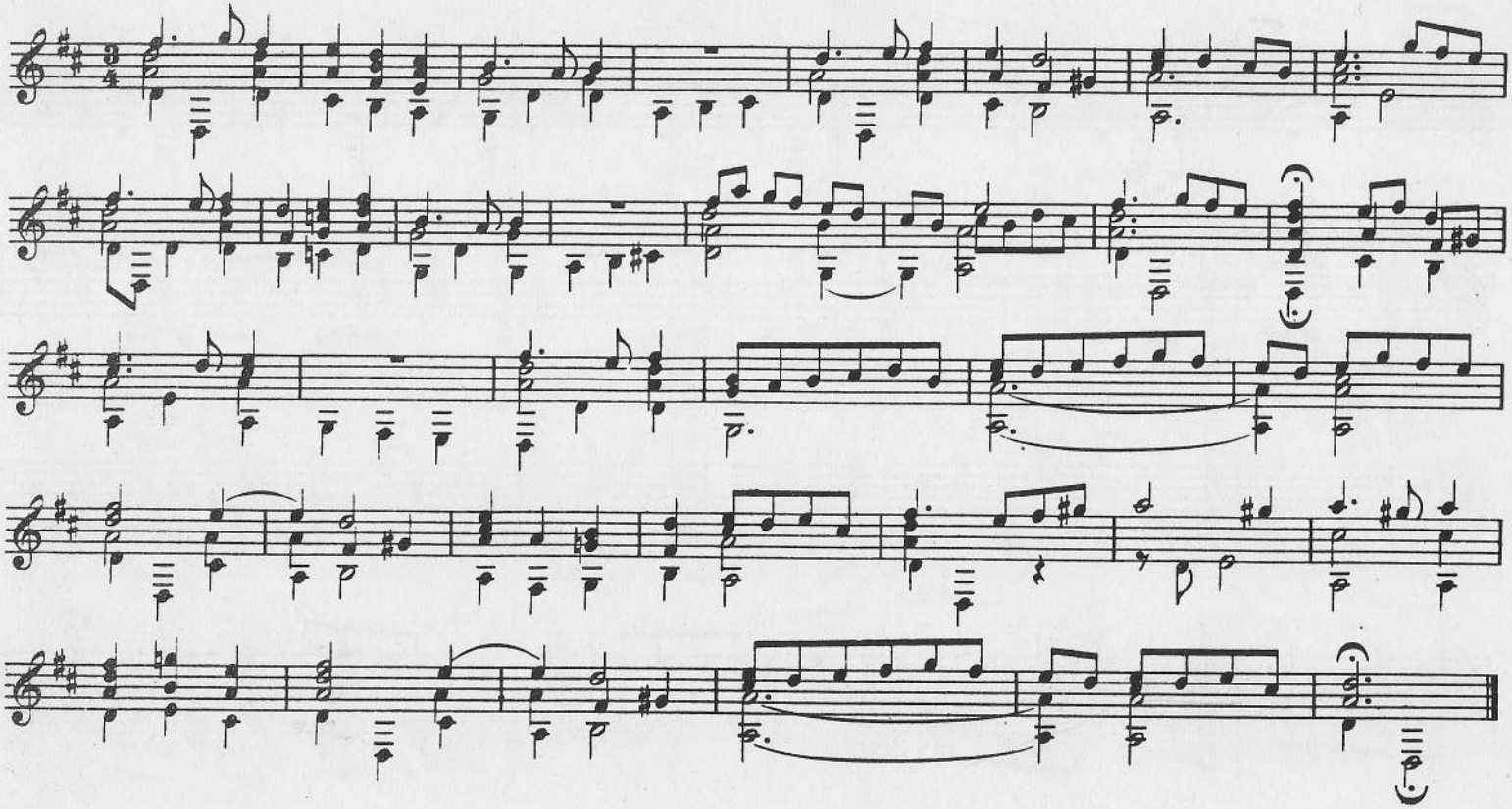


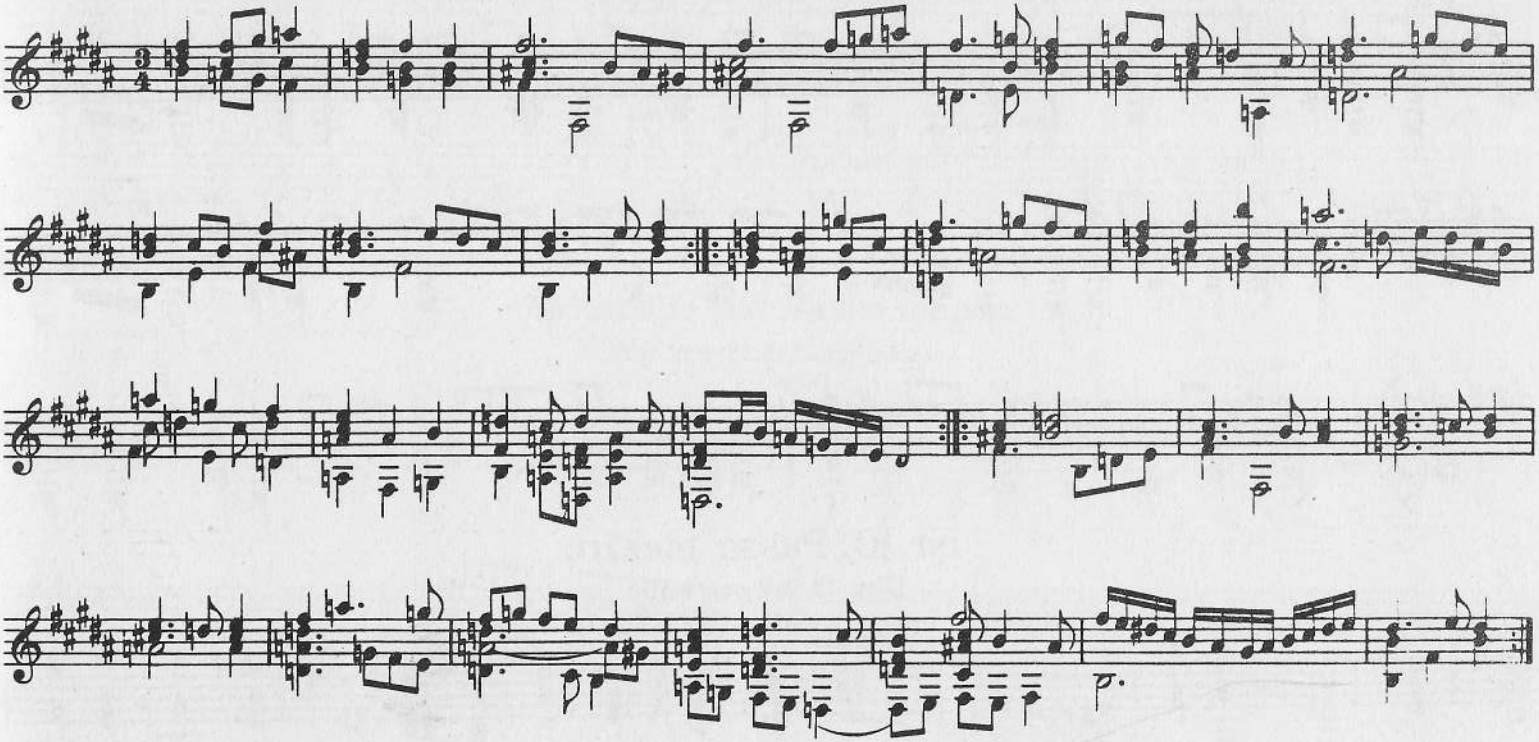
Nr. 7. Gagliarda dal Passo mezzo.

(Pag. 14 dell' originale).



Nr. 8. Gagliarda di Diomede.

(Pag. 20 e 21 dell' originale).



Nr. 9. Gagliarda di Diomede.

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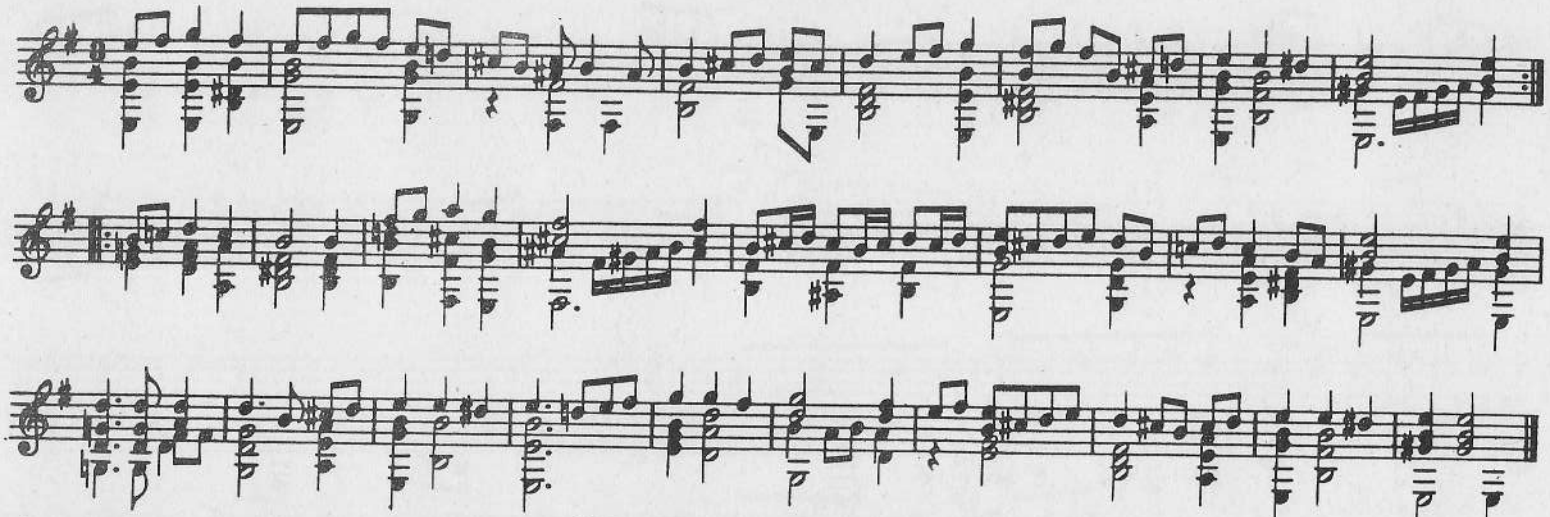
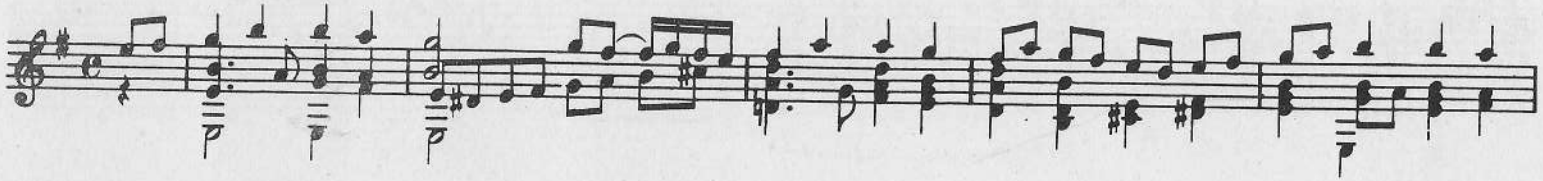
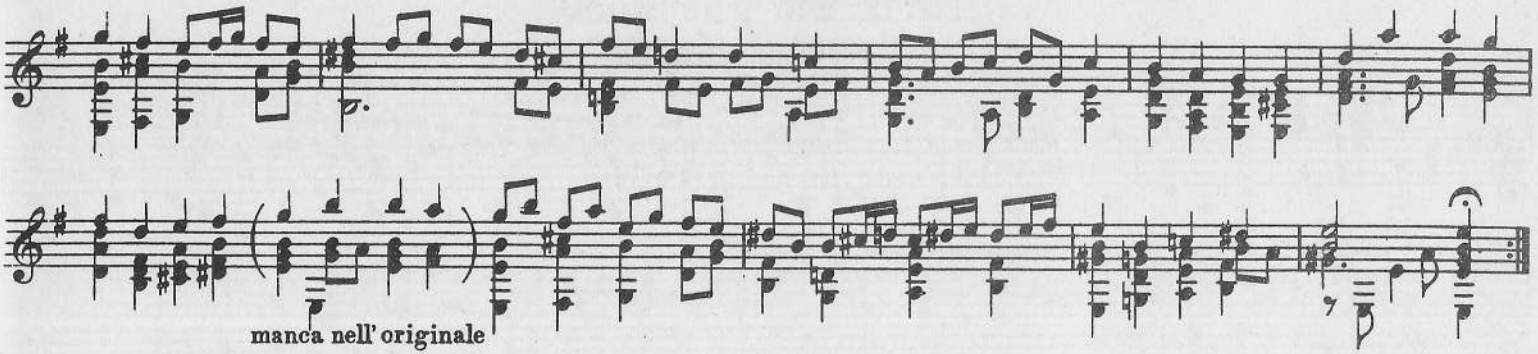


Nr. 10. Passo mezzo.

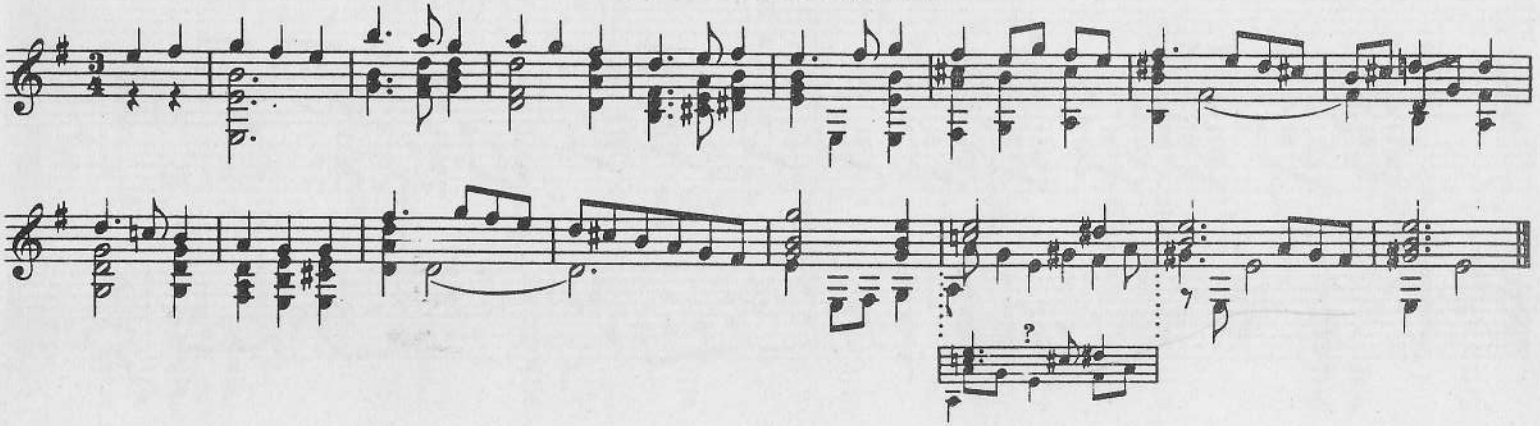
(Pag. 22 dell' originale).





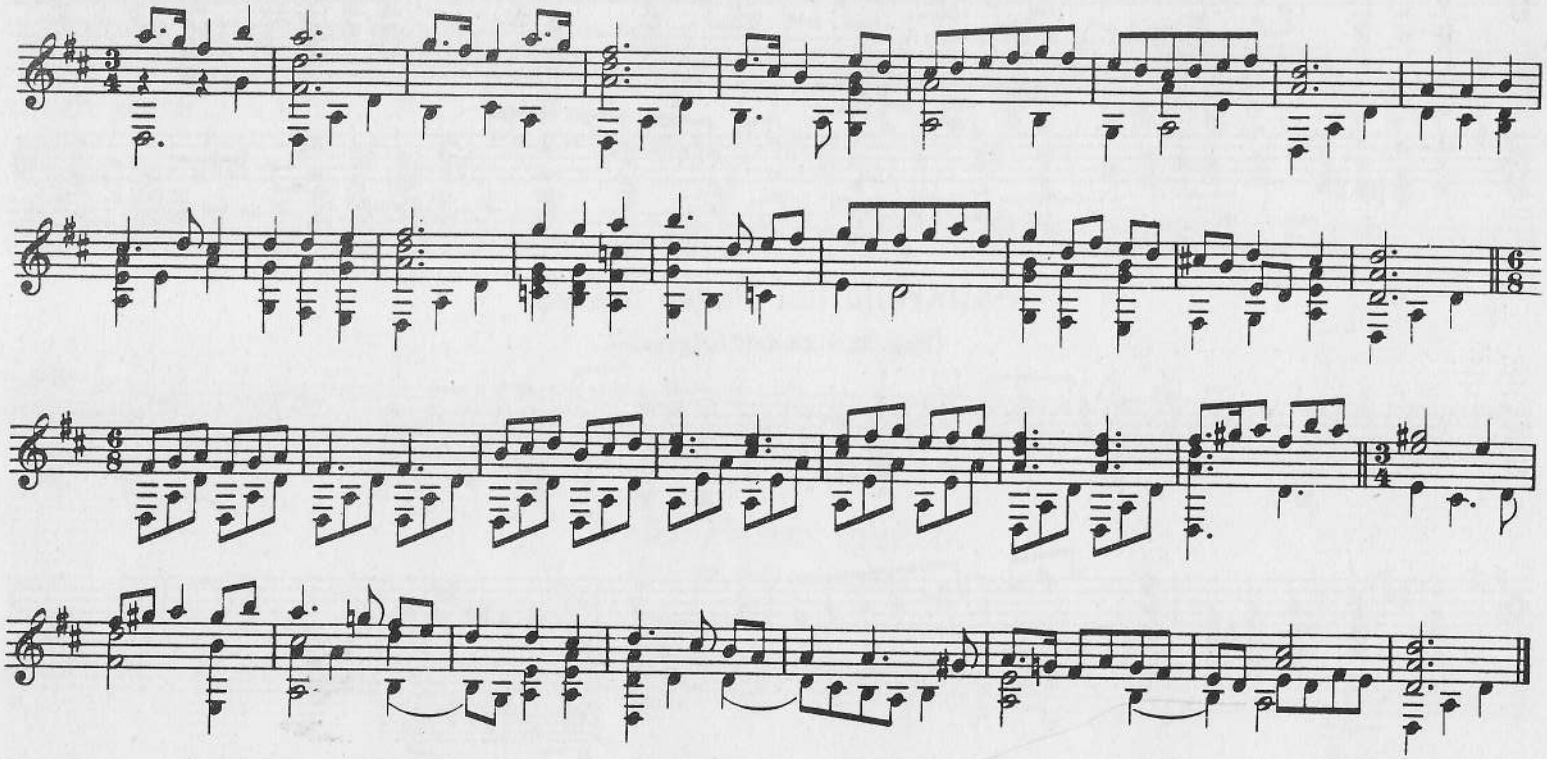
Saltarello del Passo mezzo.

(Pag. 22 e 23 dell' originale).



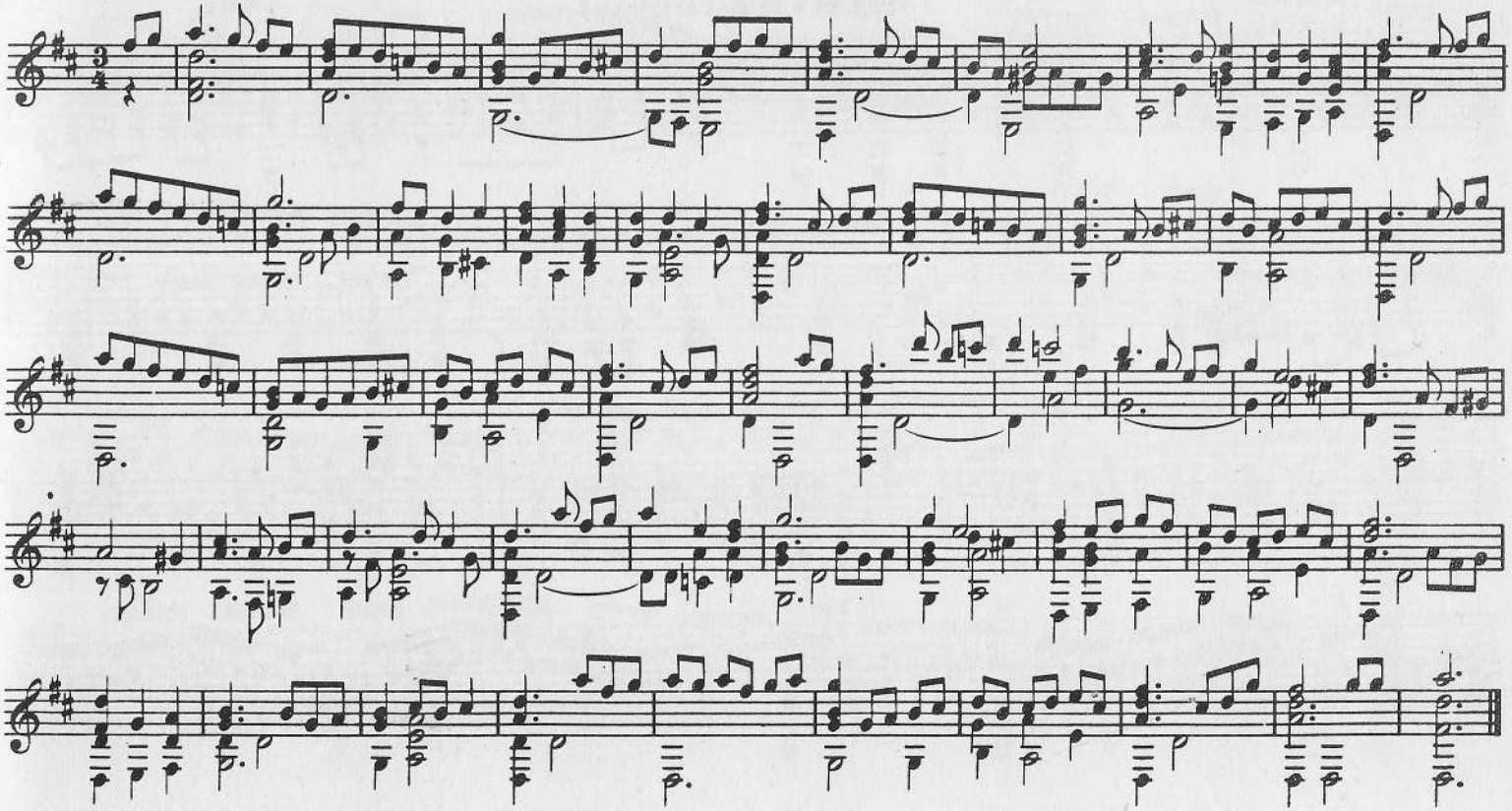
Nr. 11. Ein gut Stück.

(Pag. 24 dell' originale).



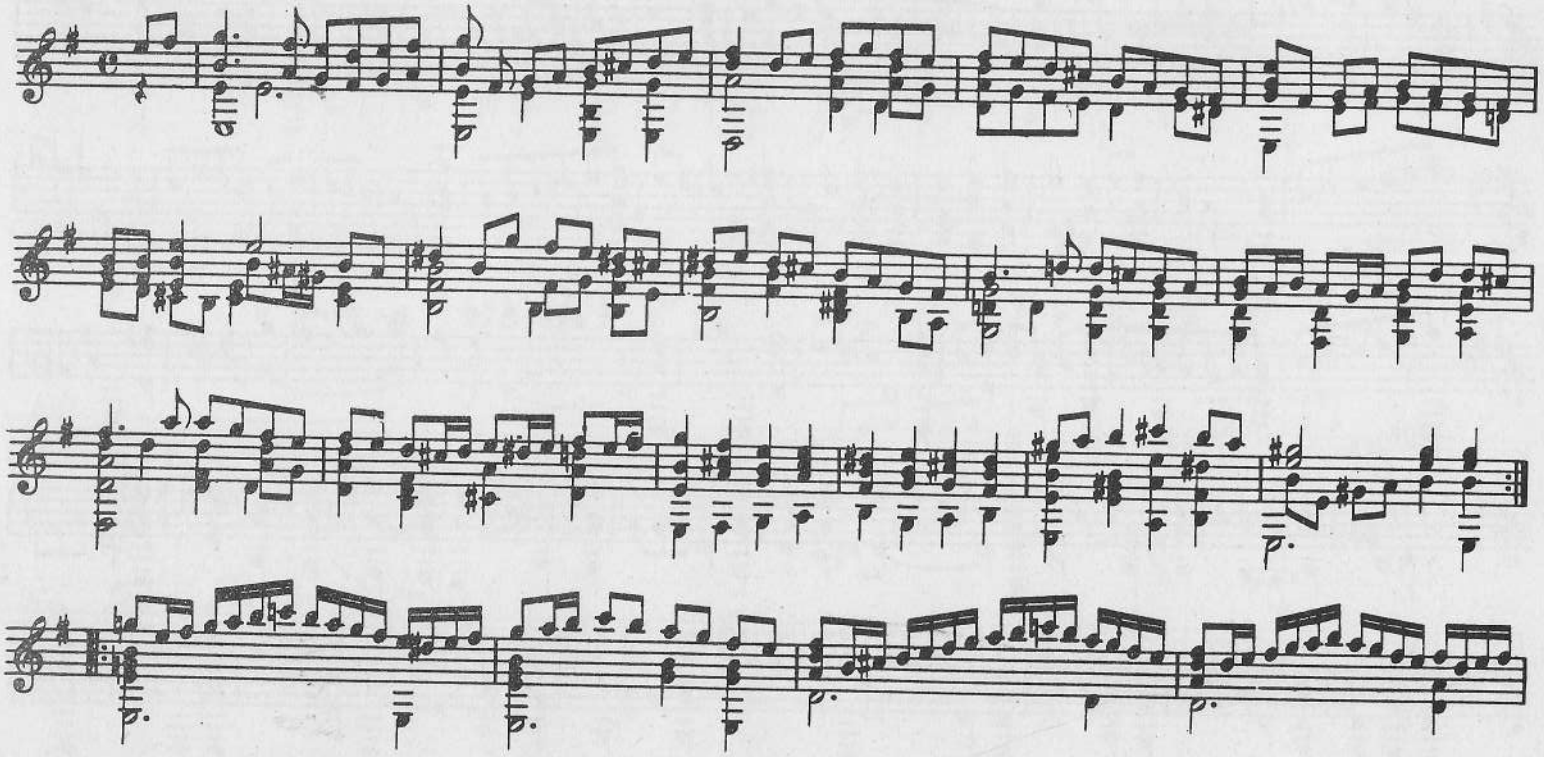
Nr. 12. Gagliarda.

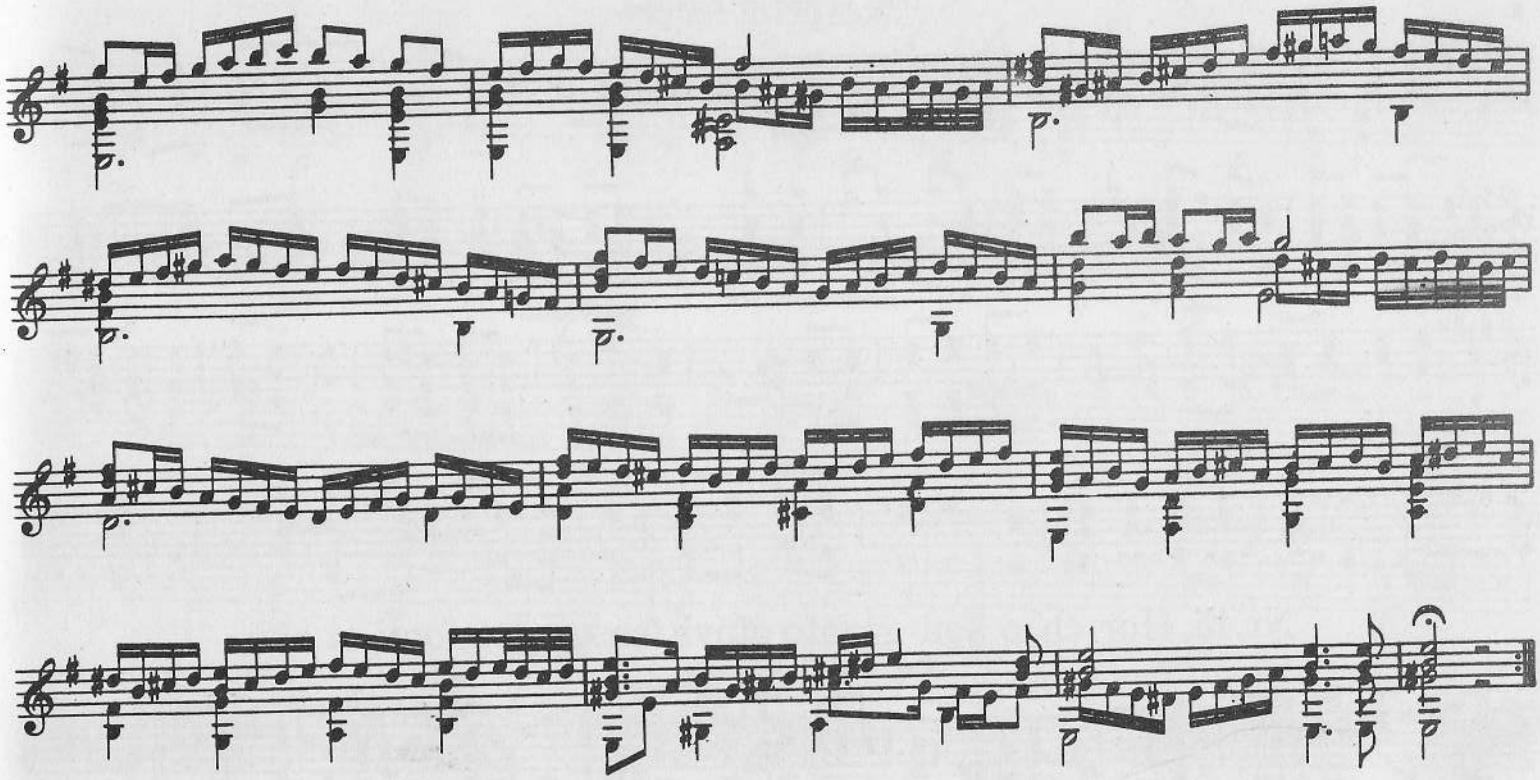
(Pag. 25 dell' originale).



Nr. 13. Passo e mezzo Milanese.

(Pag. 26 e 27 dell'originale).





MUSEO BALSAMO BIBLIOTECA ARCHIVIO

Nr. 14. Villanelle.

(Pag. 28 dell'originale).

1.

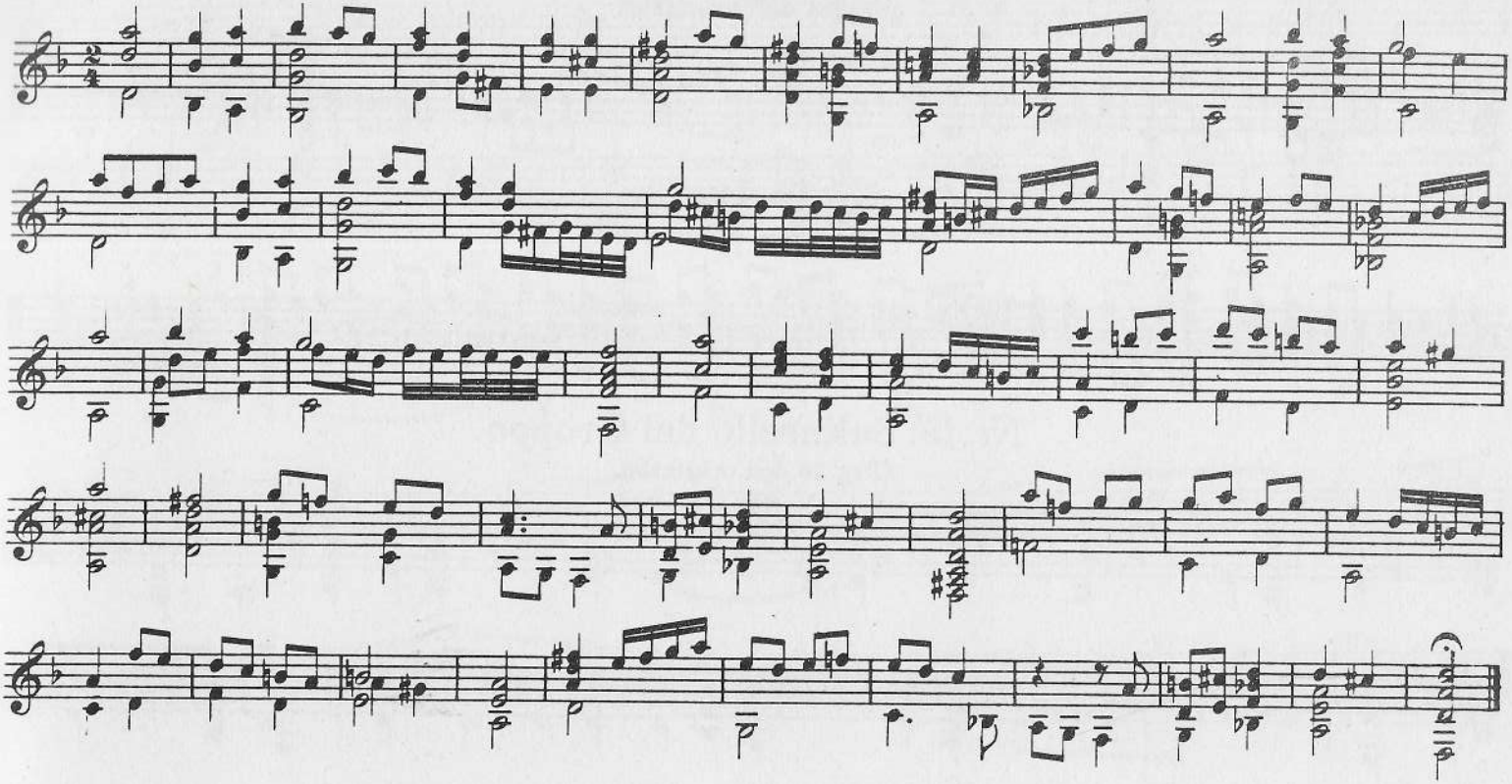
2.

Nr. 15. Hor ch'io son gionto quivi fra queste fonti et rivi.

(Pag. 32 dell'originale).

Nr. 16. Polnischer Tanz.

(Pag. 29 dell'originale).



Nr. 17. Vaghe bellezze et bionde treccie d'oro Vedi che per te moro.

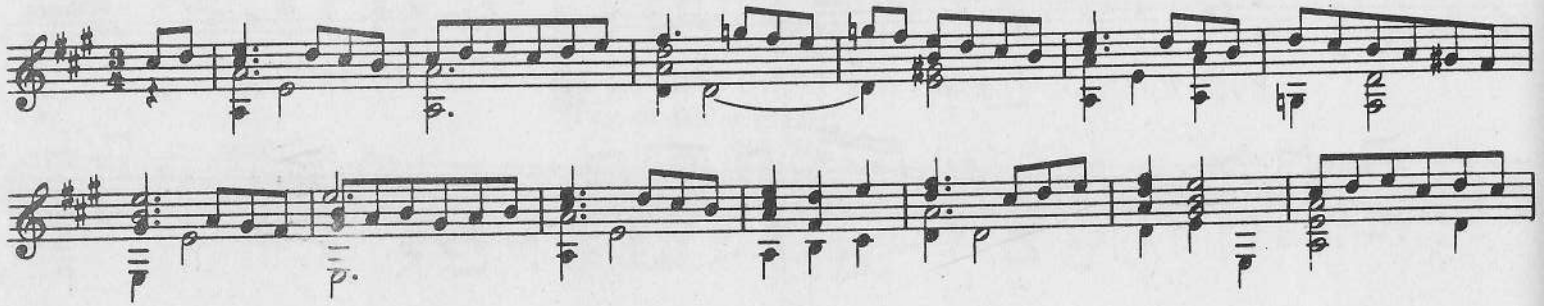
(Pag. 34 dell' originale).

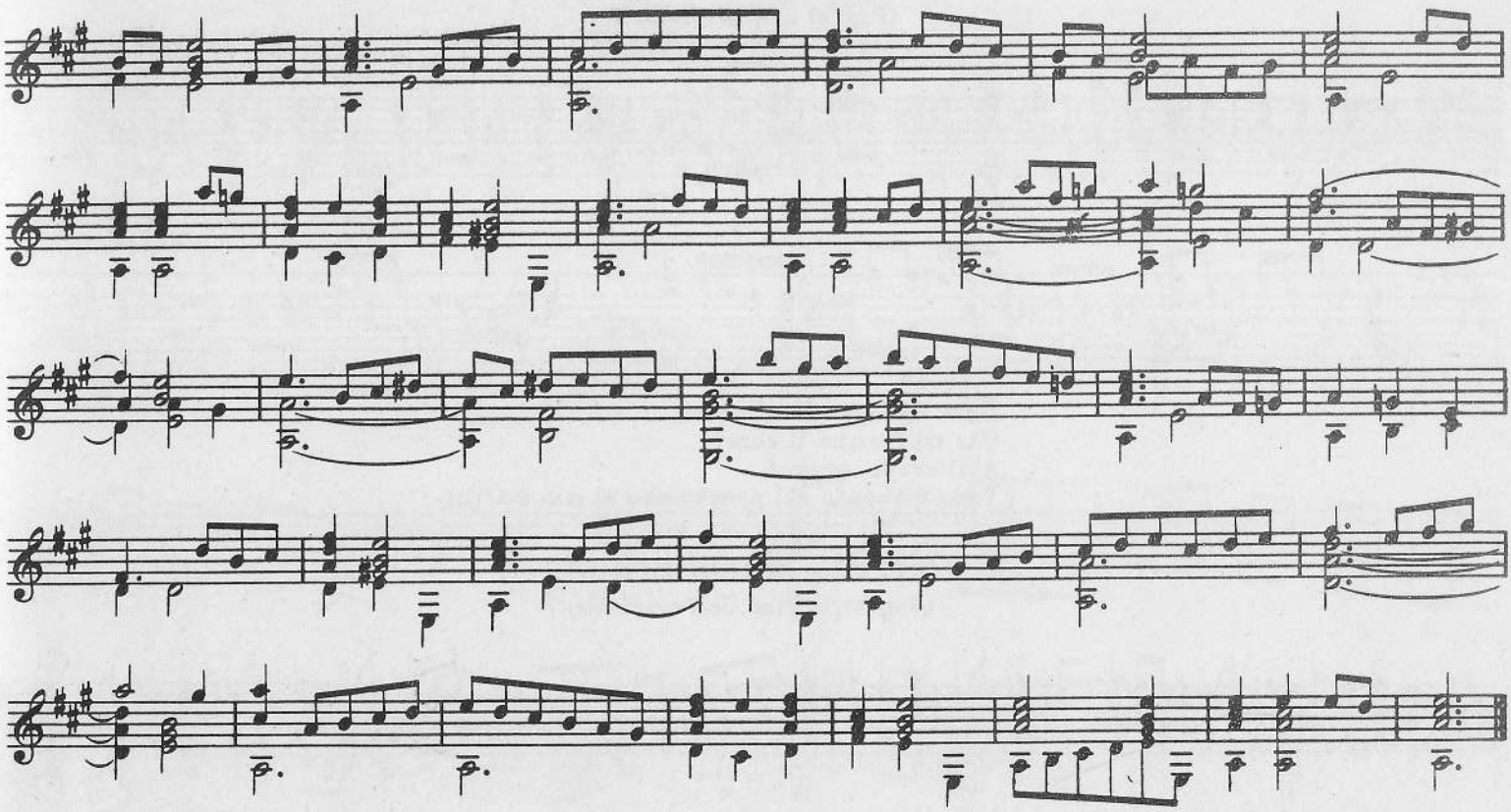
Nr. 18. Danza.

(Pag. 35, in fine, dell' originale).

Nr. 19. Saltarello del Groppo.

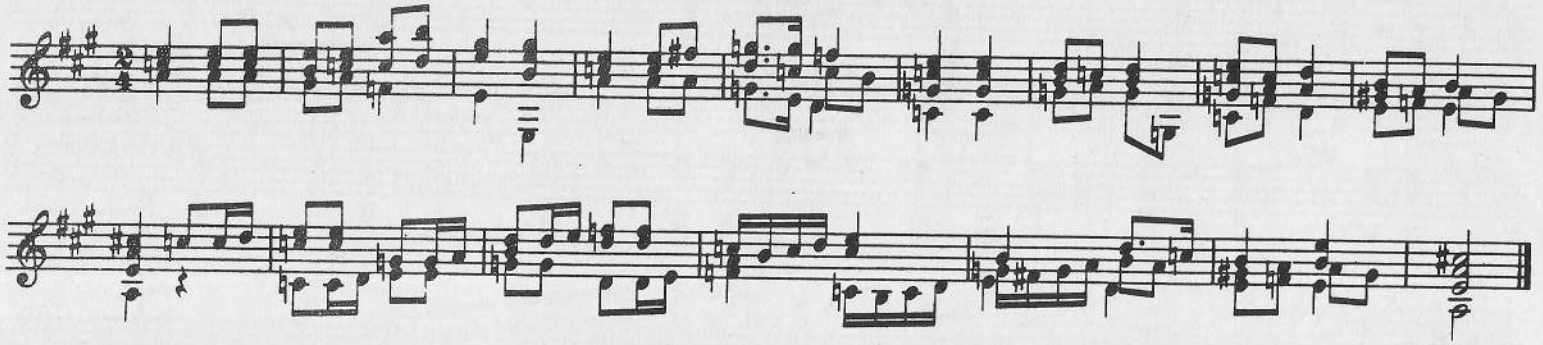
(Pag. 36 dell' originale).





Nr. 20. Dove son quei fieri occhi?

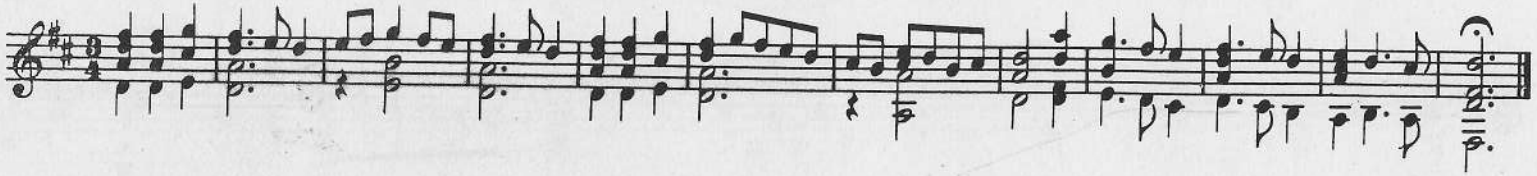
(Pag. 37 dell' originale).



Dove son quei fieri occhi
Che mi ferirno il core?
Ahi! crudo amore!
Vado cercando chi porga aiuto al mio martiro.

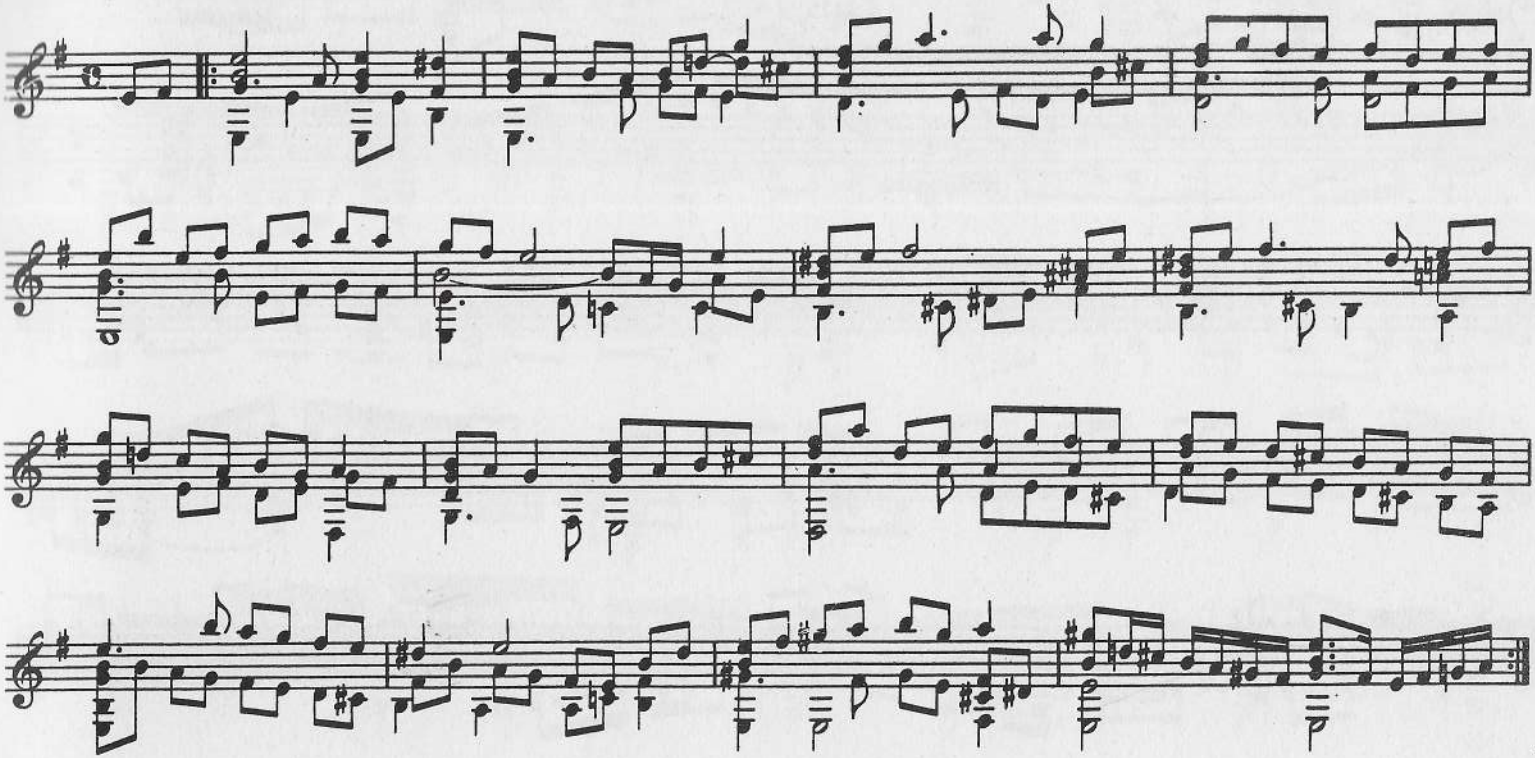
Nr. 21. Mascherada.

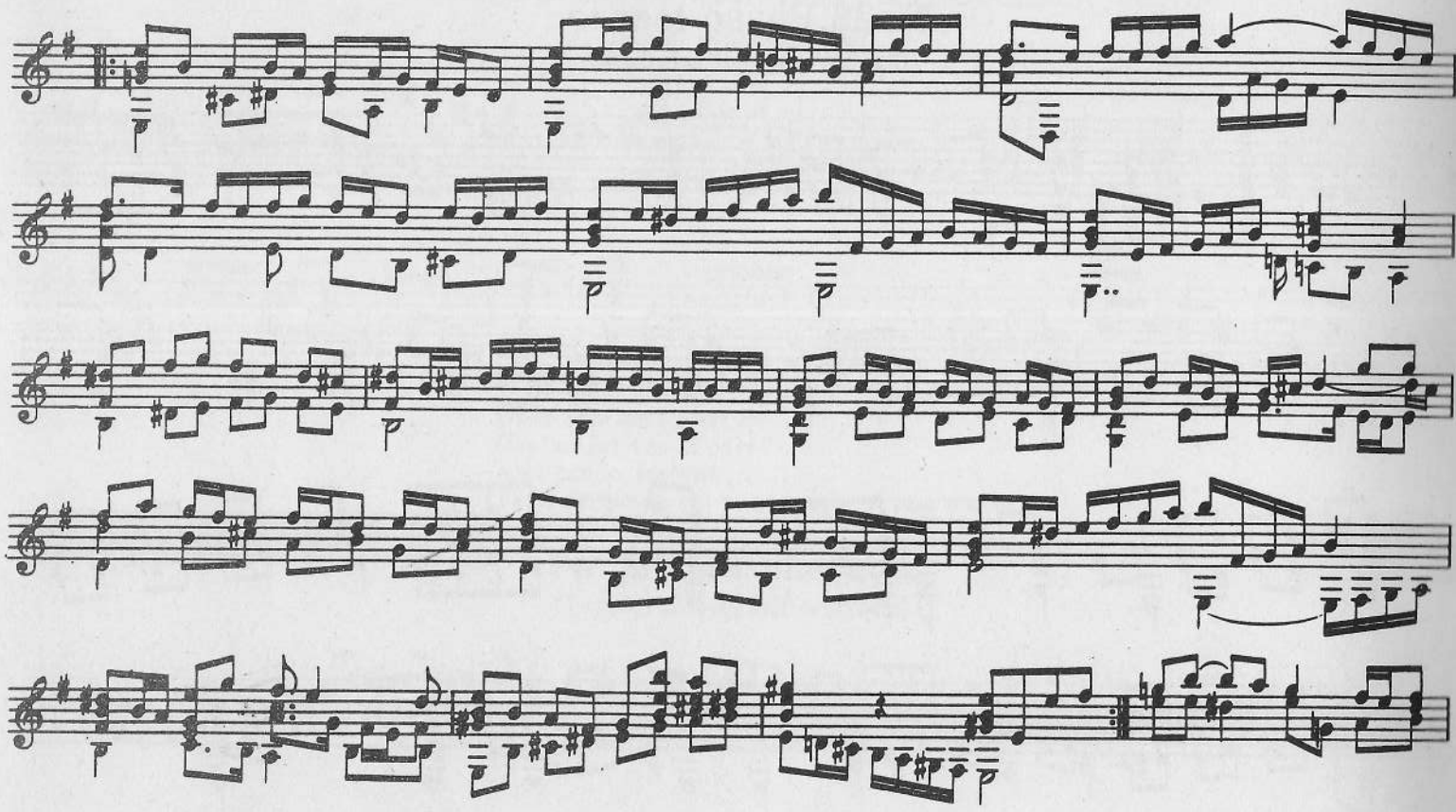
(Pag. 37, in fine, dell' originale).

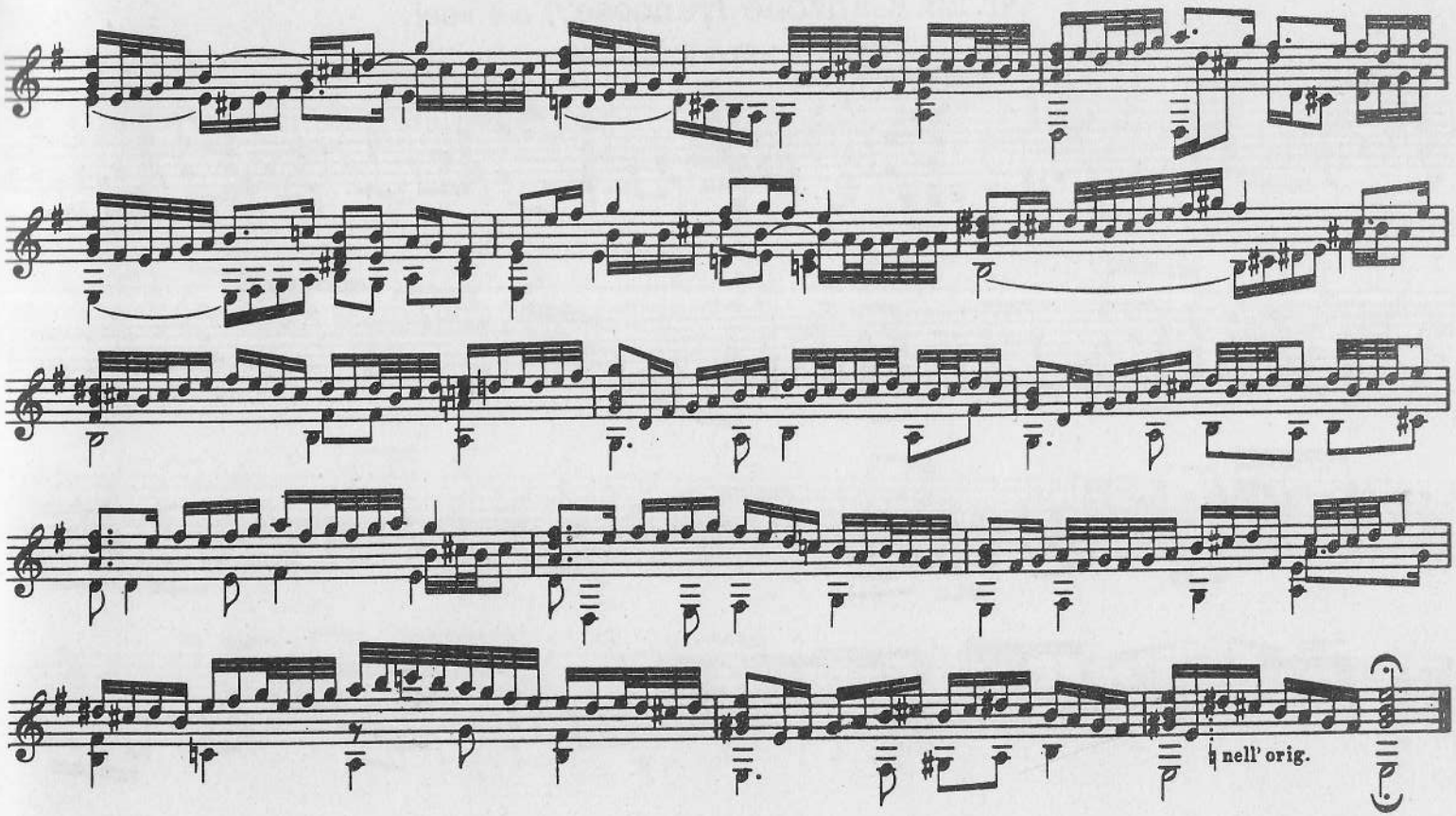


Nr.22. Passo mezzo.

(Pag. 38 e 39 dell' originale).

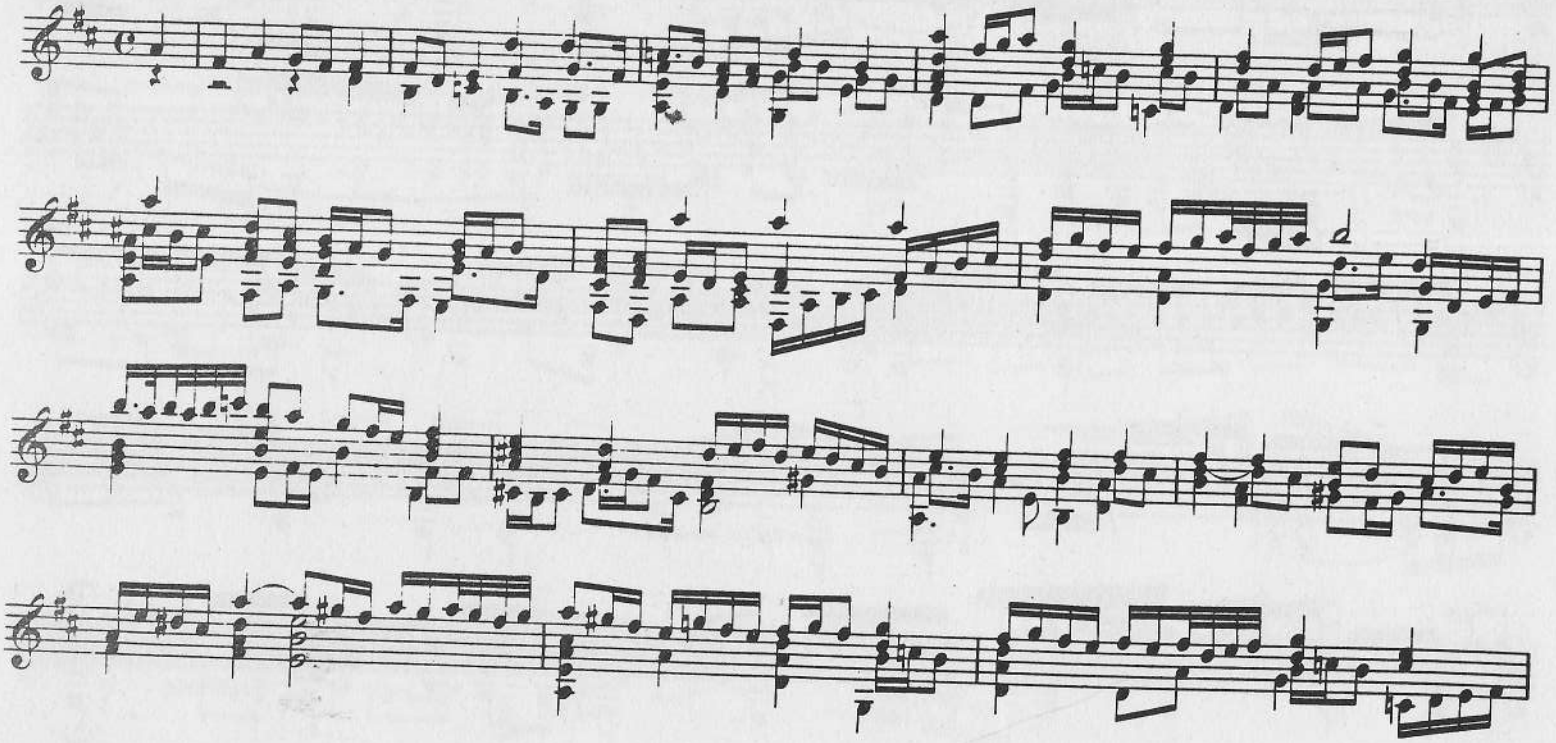


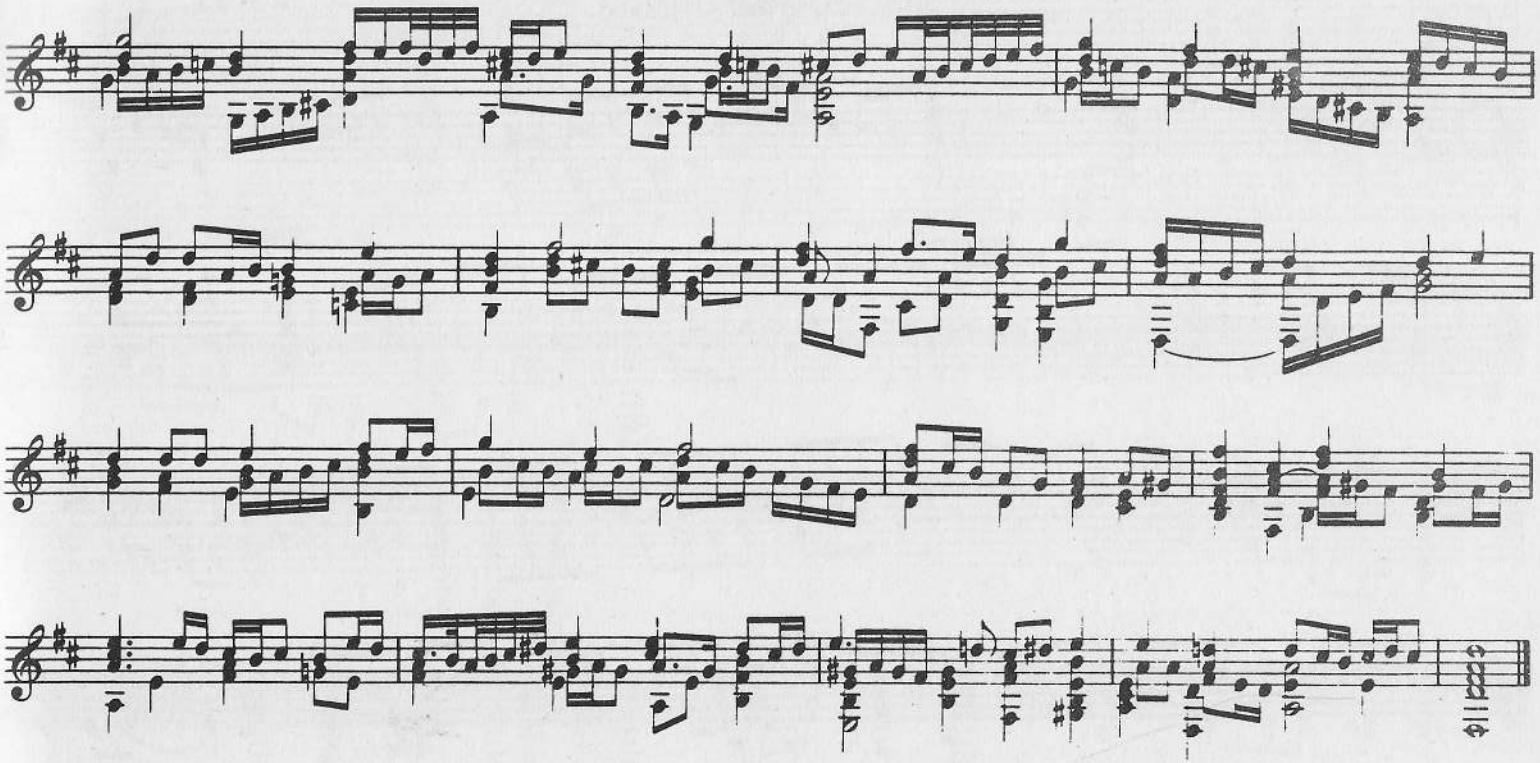



nell' orig.

Nr. 23. (Canzone francese?) a 5 voci.

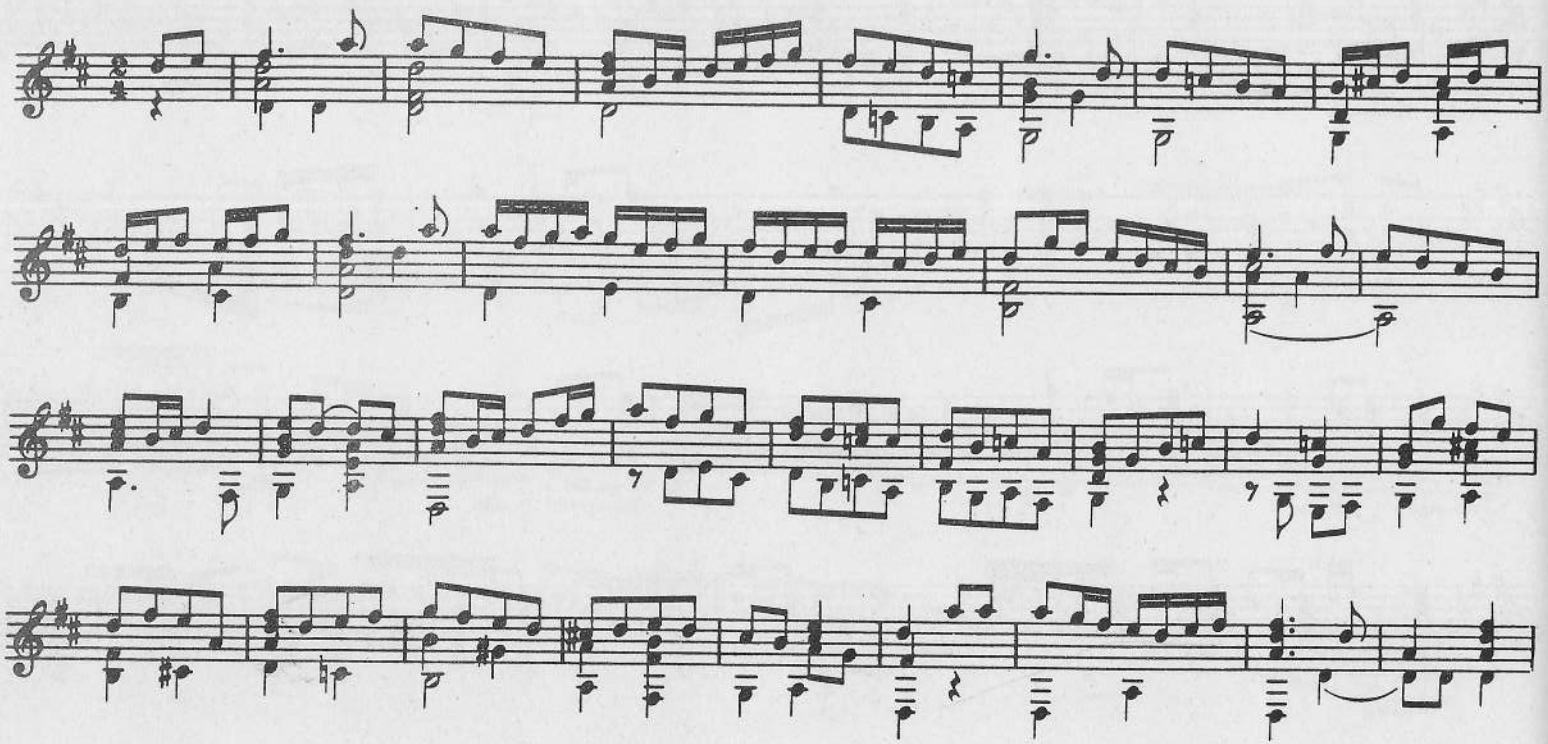
(Pag. 62 e 63 dell'originale).

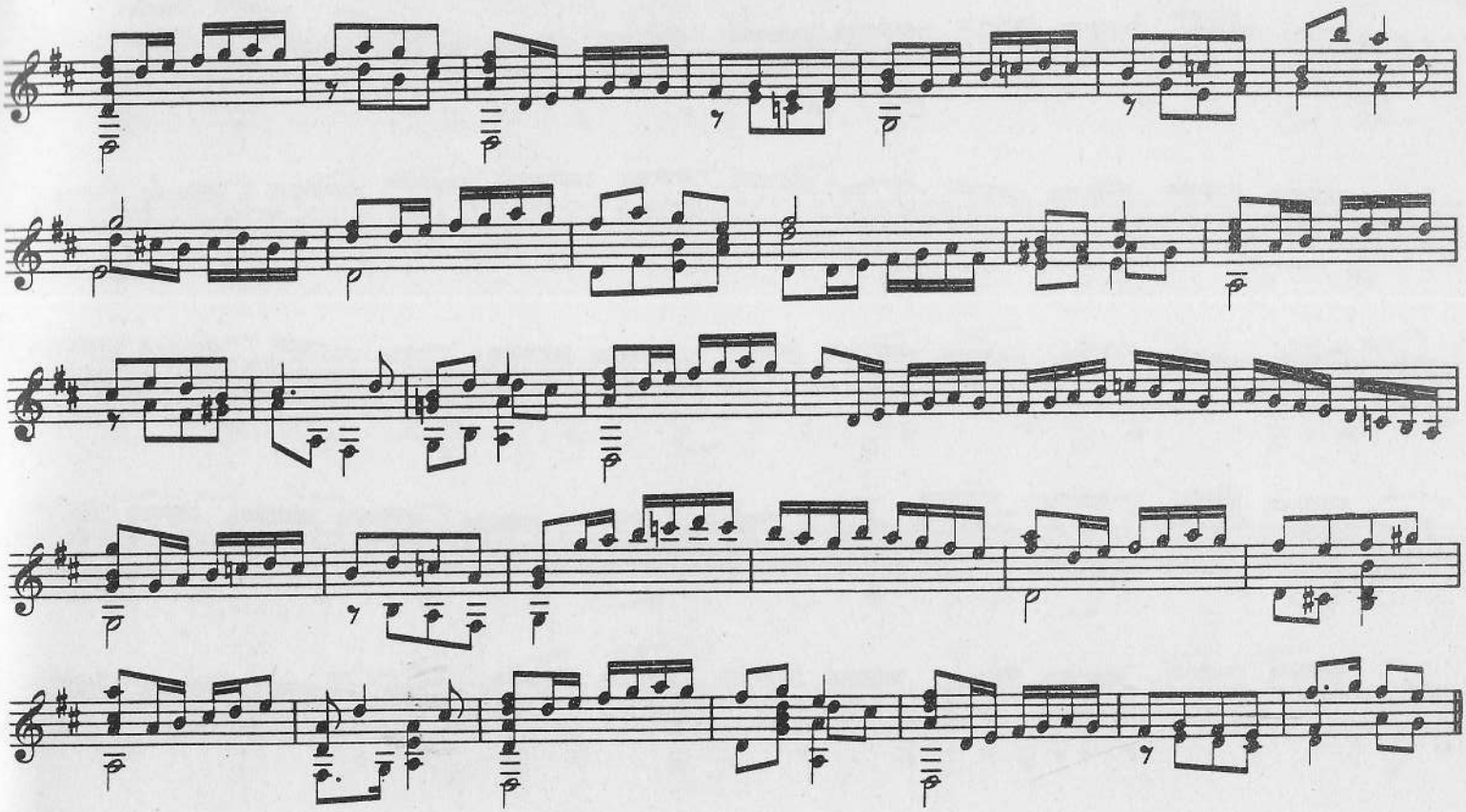


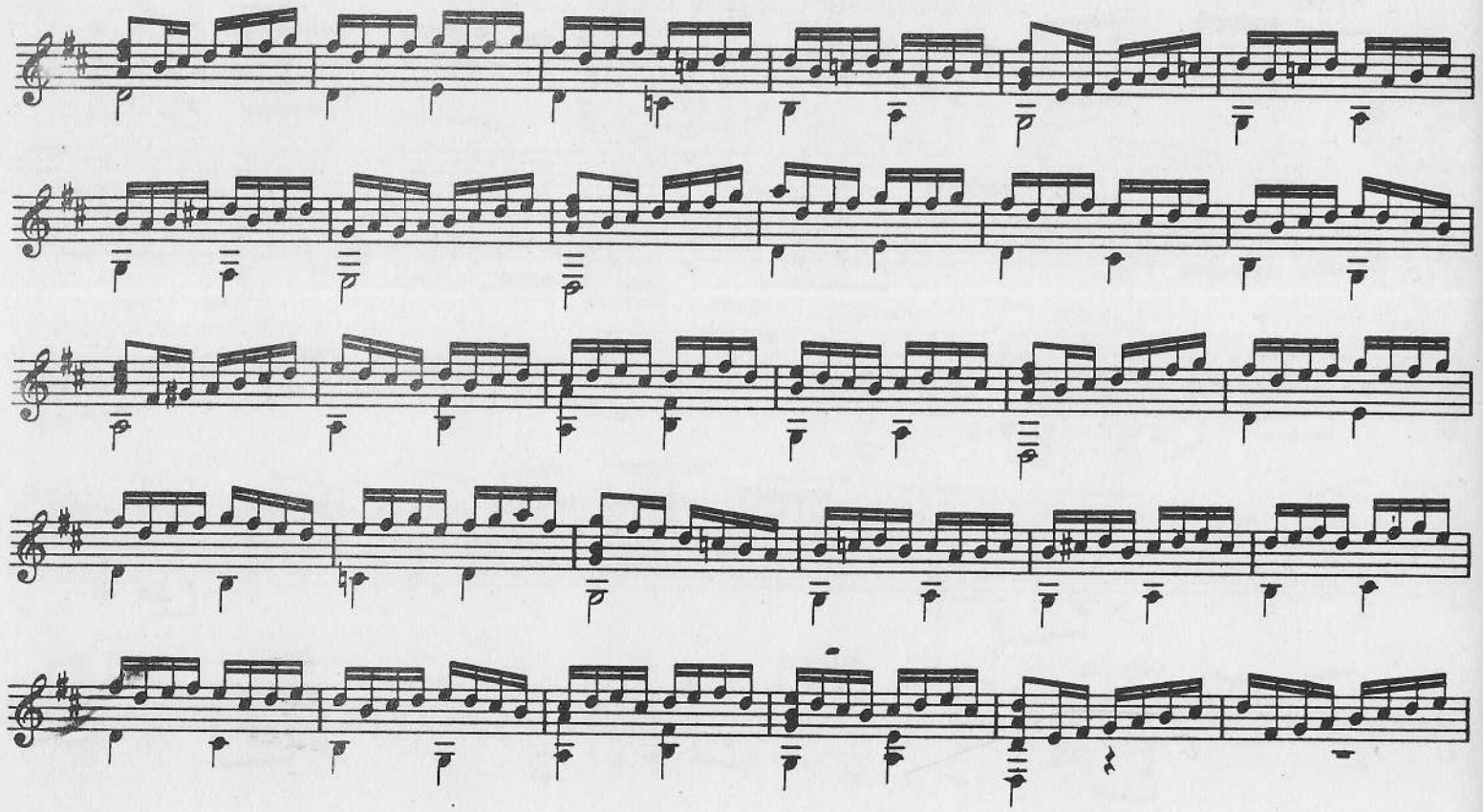


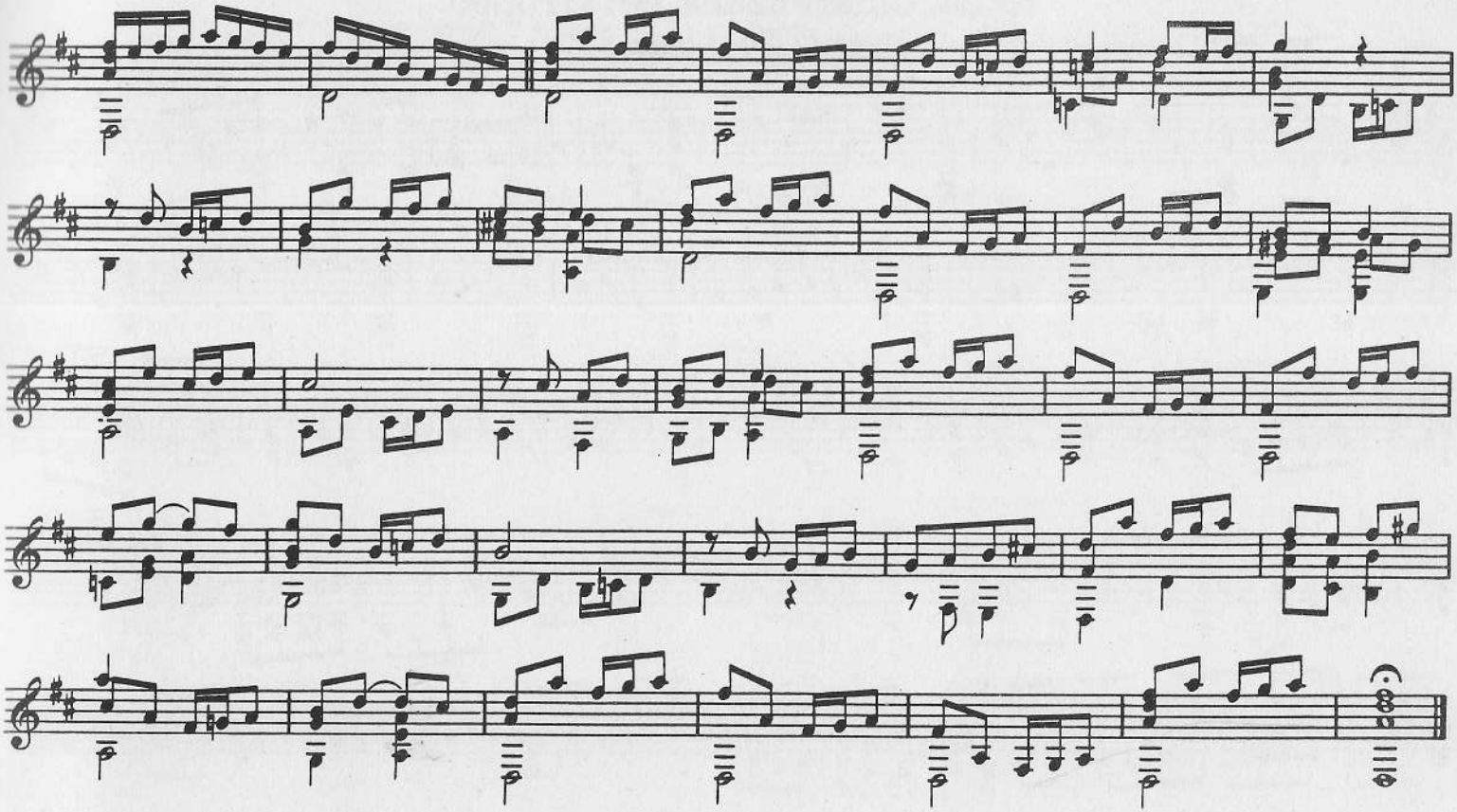
Nr.24. Passo mezzo bonissimo.

(Pag. 64 a 67 dell'originale).



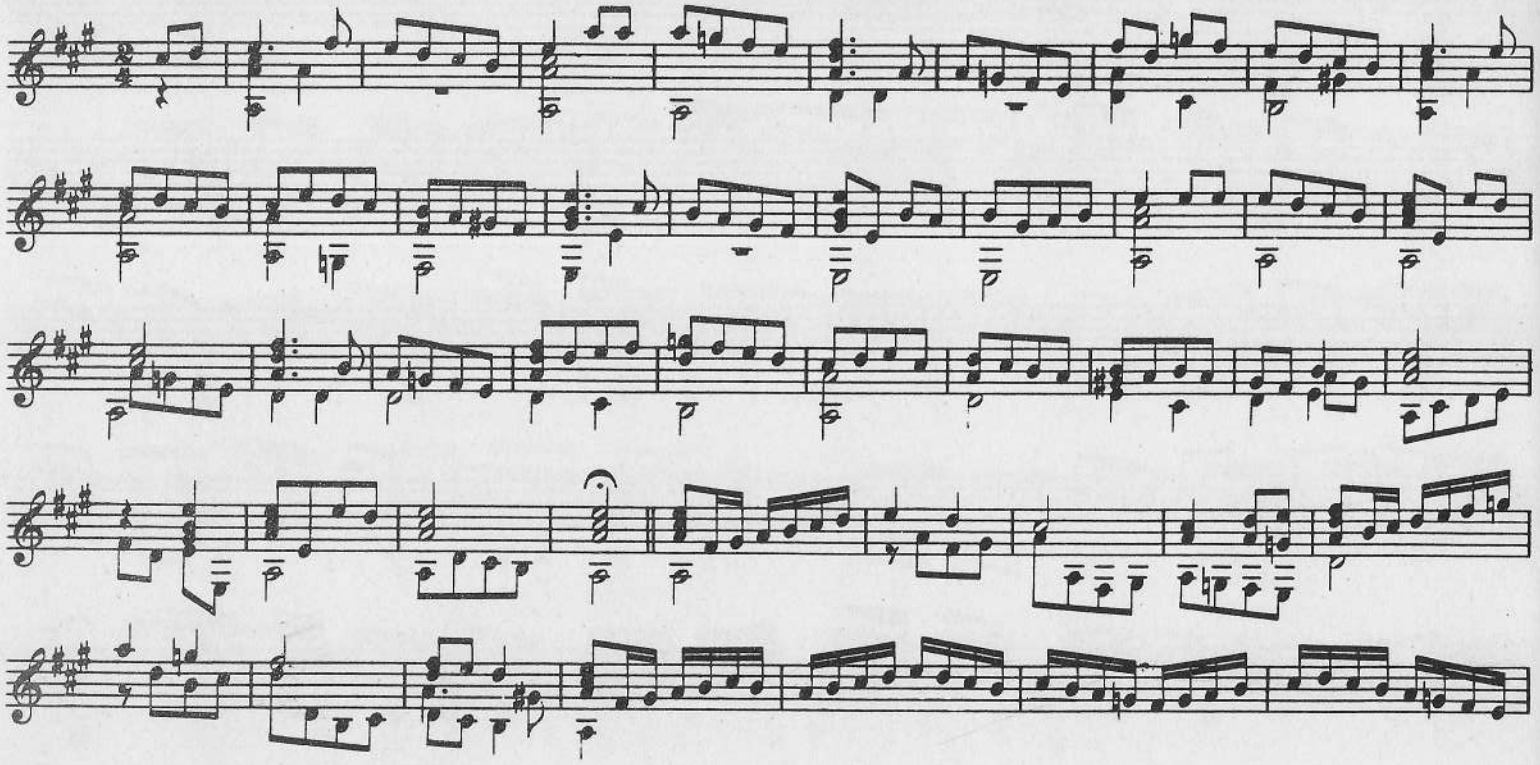


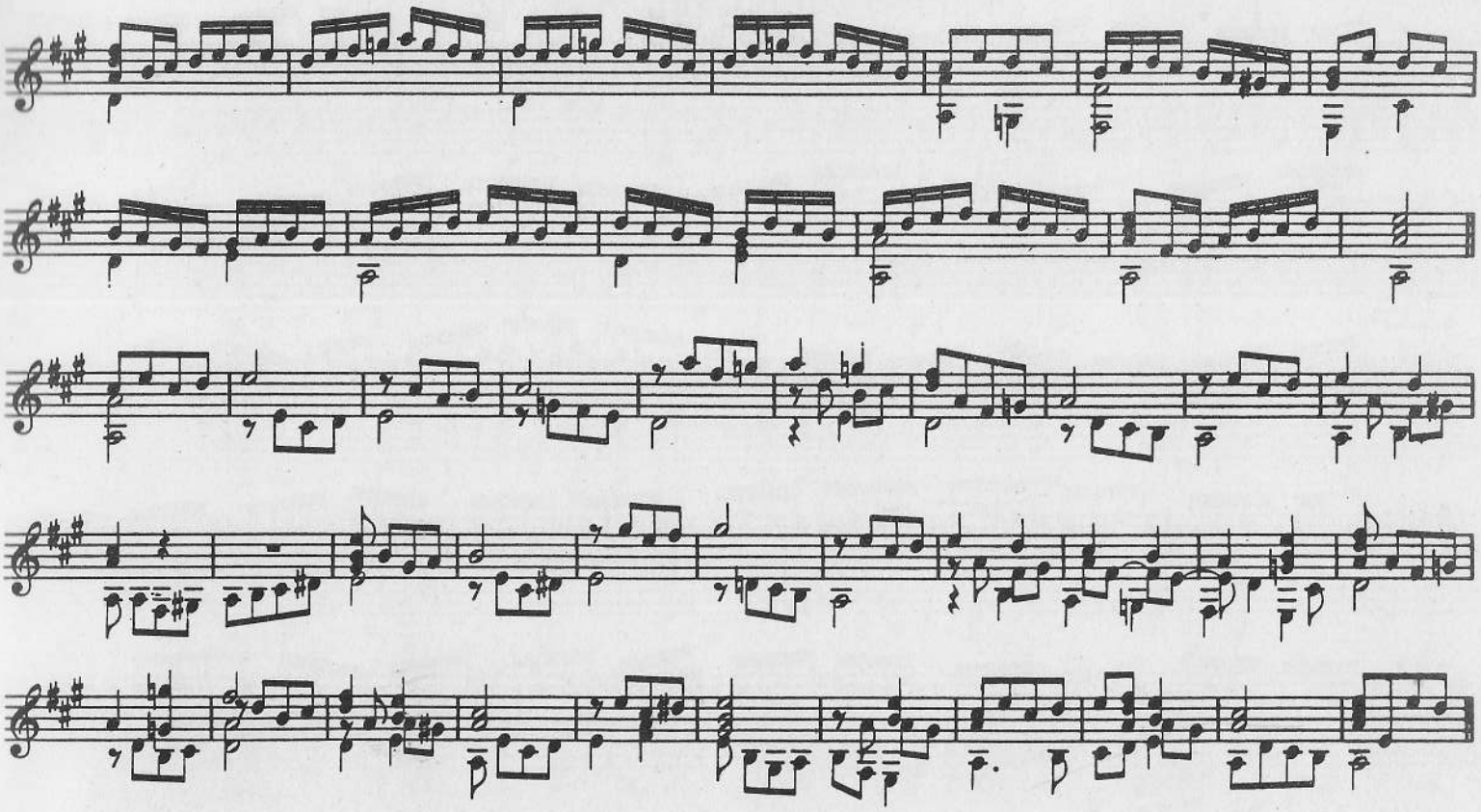


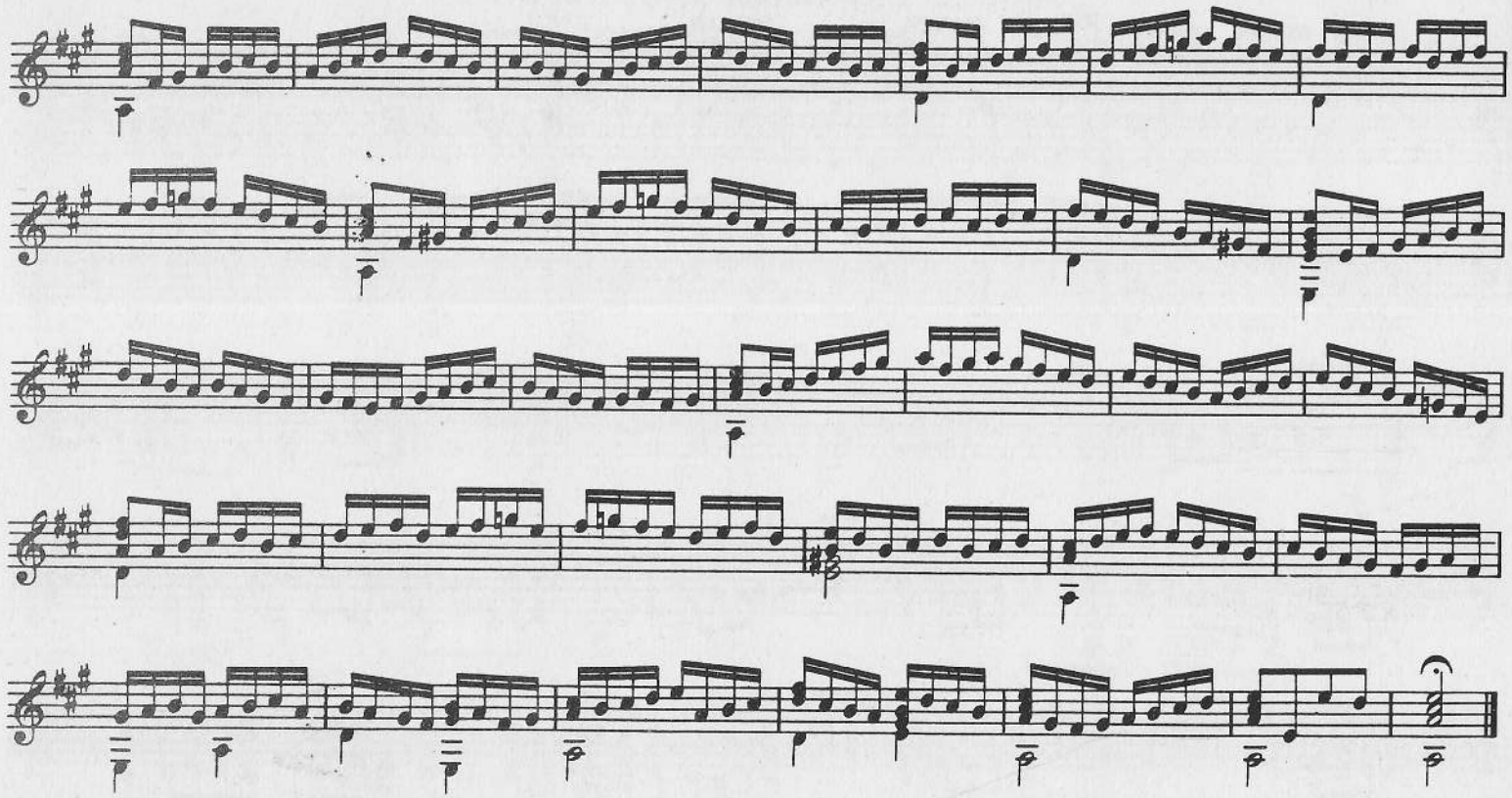


Nr.25. Chiarenzana del Groppo.

(Pag. 68 a 71 dell'originale).

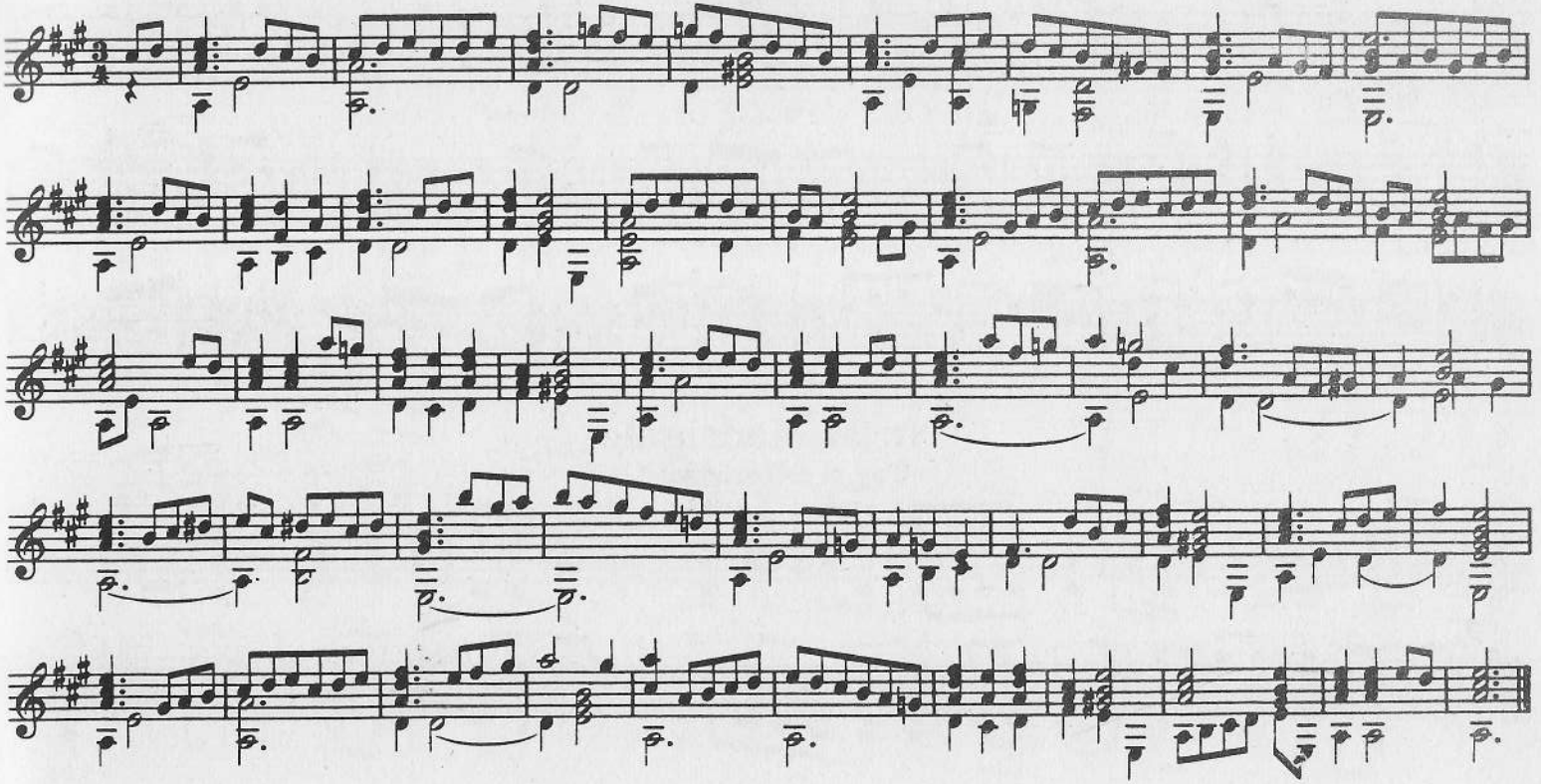






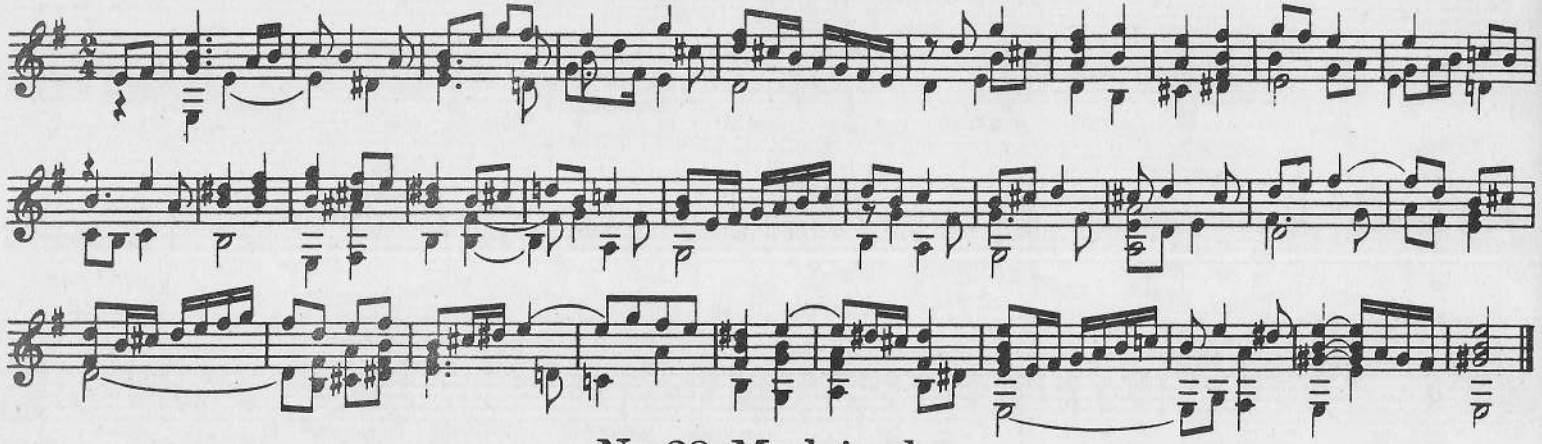
Nr. 26. Saltarello del Groppo.

(Pag. 71, in fine, e 72 dell'originale).



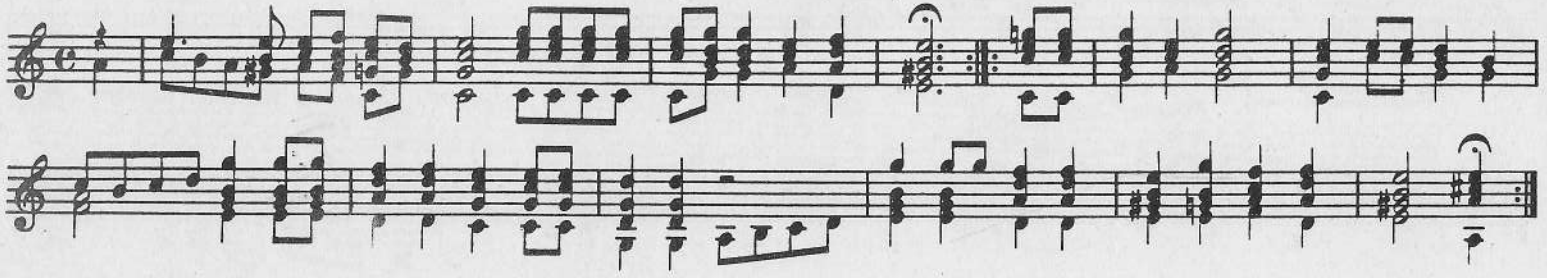
Nr. 27. Passo mezzo di Diomede.

(Pag. 80 dell' originale).



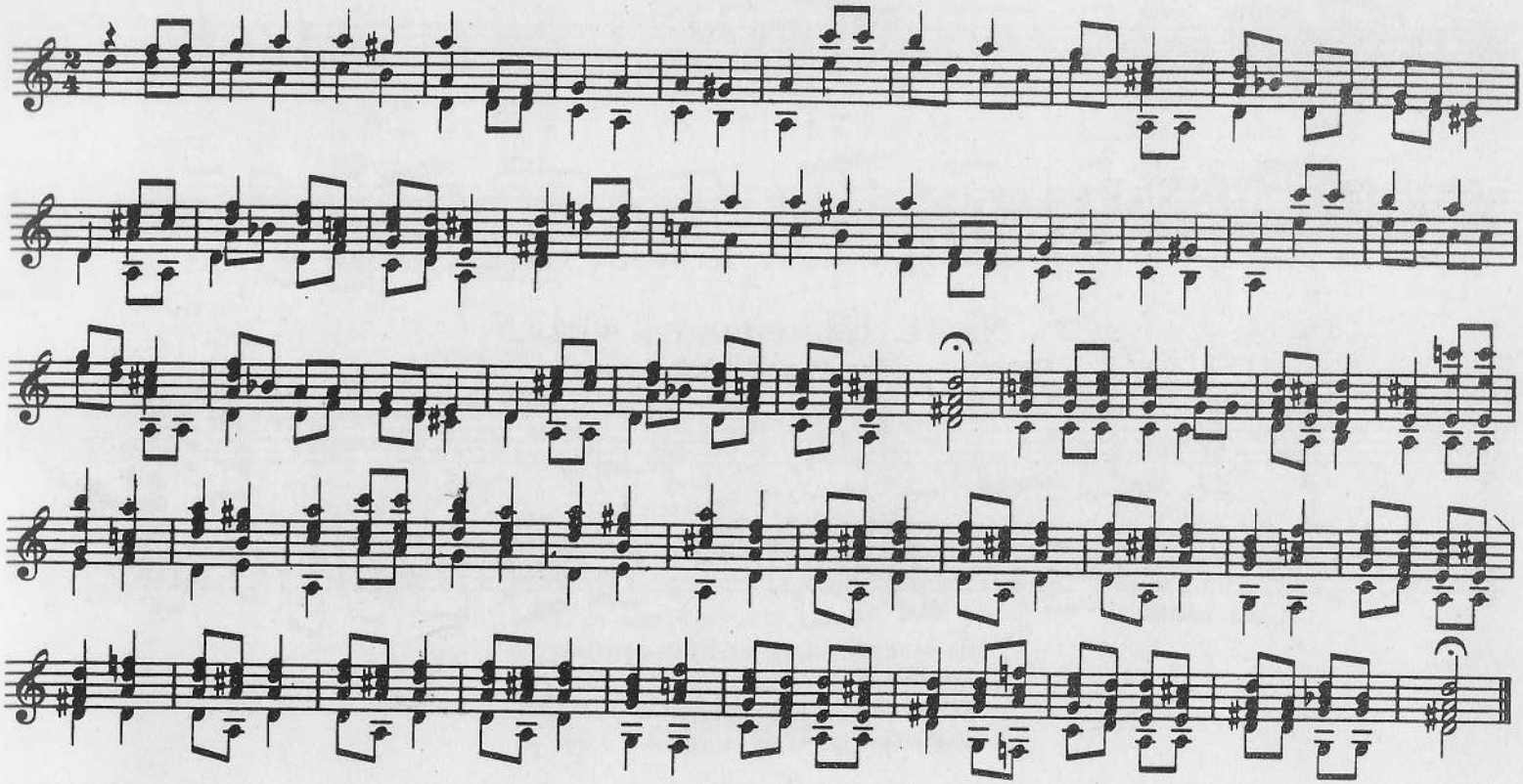
Nr. 28. Madrigale.

(Pag. 81 dell'originale).



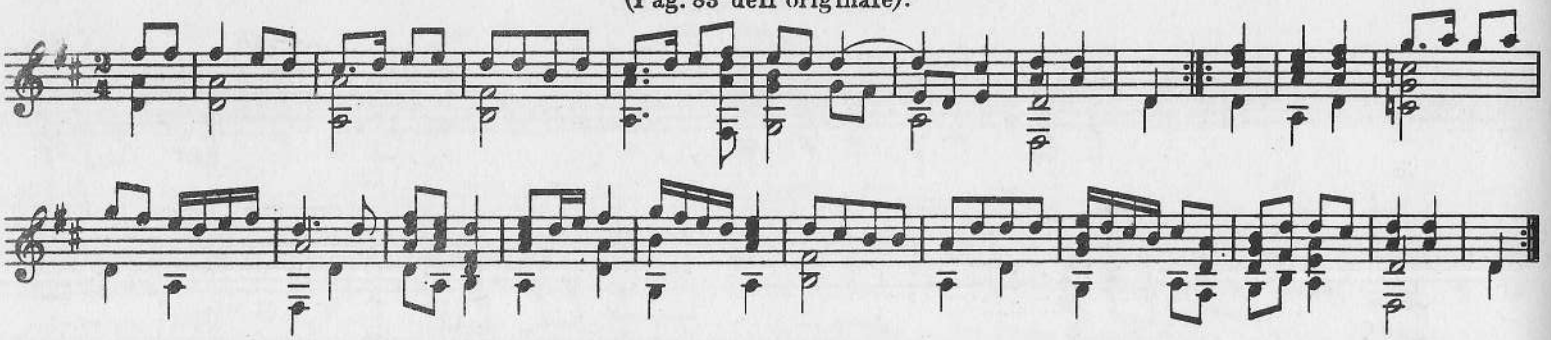
Nr. 29. Quand mon mari alloit à la guerre.

(Pag. 82 dell' originale).



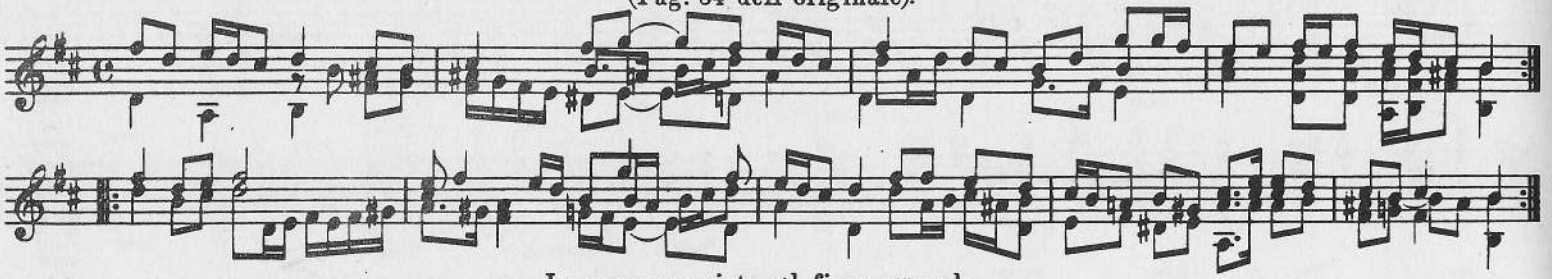
Nr. 30. Polnische Tänze.

(Pag. 83 dell' originale).



Nr. 31. La venenosa vista.

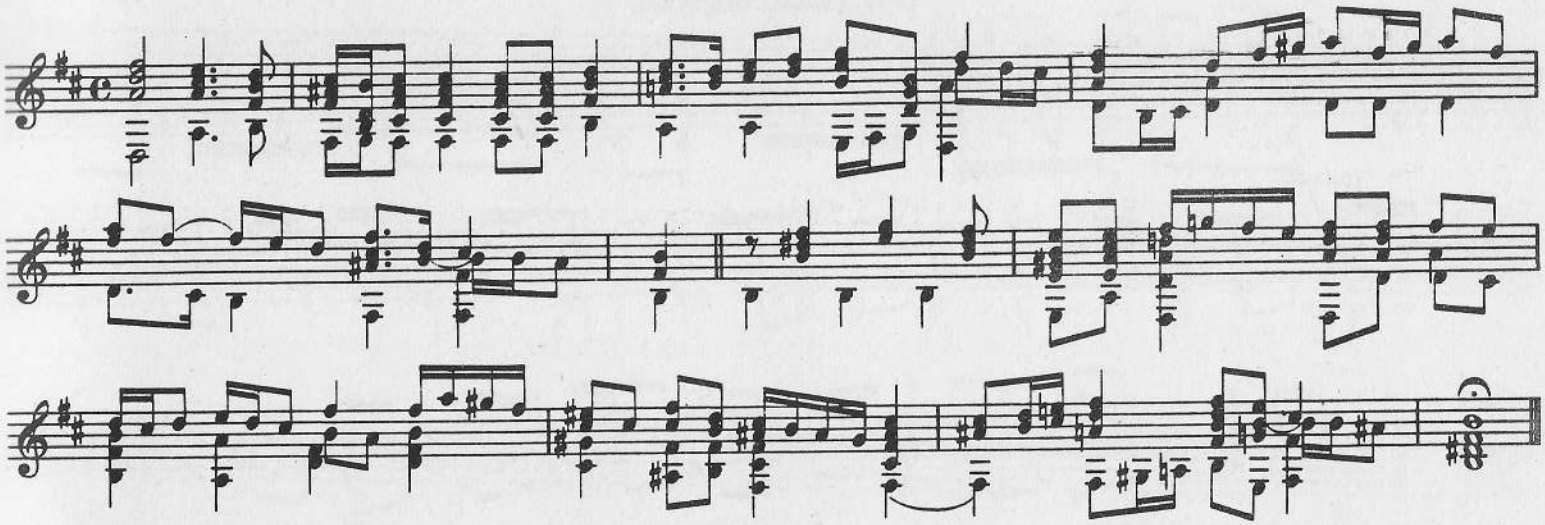
(Pag. 84 dell' originale).



La venenosa vista e'l fiero sguardo
Del basilisco all' uom toglie la vita,
Et voi con gli occhi per virtù d'amore
Togliete a chi vi mira anima e core.

Nr. 32. Ahi! Filli, anima mia.

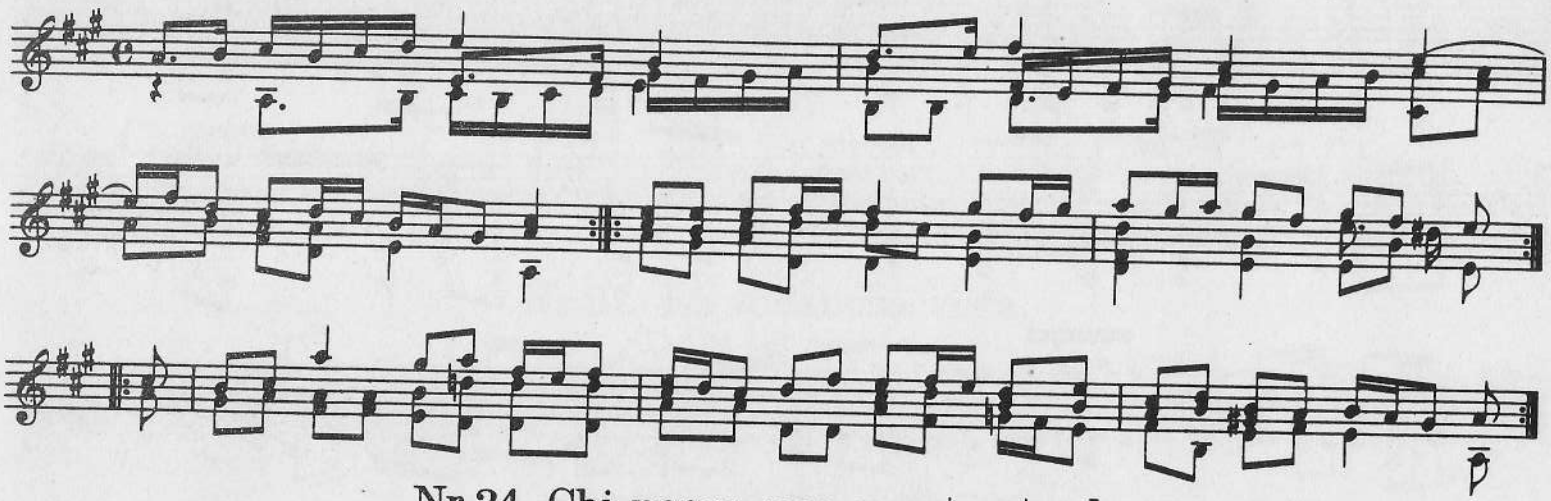
(Pag. 84, in fine, e 85).



Ahi! Filli, anima mia,
Tanto mi cresce l'amoroso foco
Ch'io manco a poco a poco.
Et tu crudel che miri
Che son già presso, lasso! all' ultim'ora
Non ti riscaldi ancora.

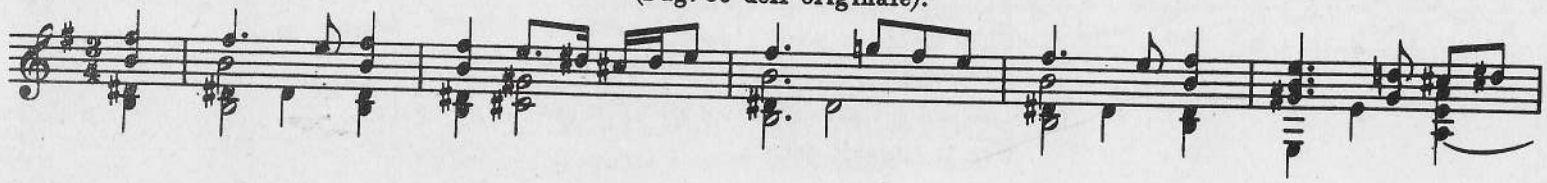
Nr. 33. Fuggite amore.

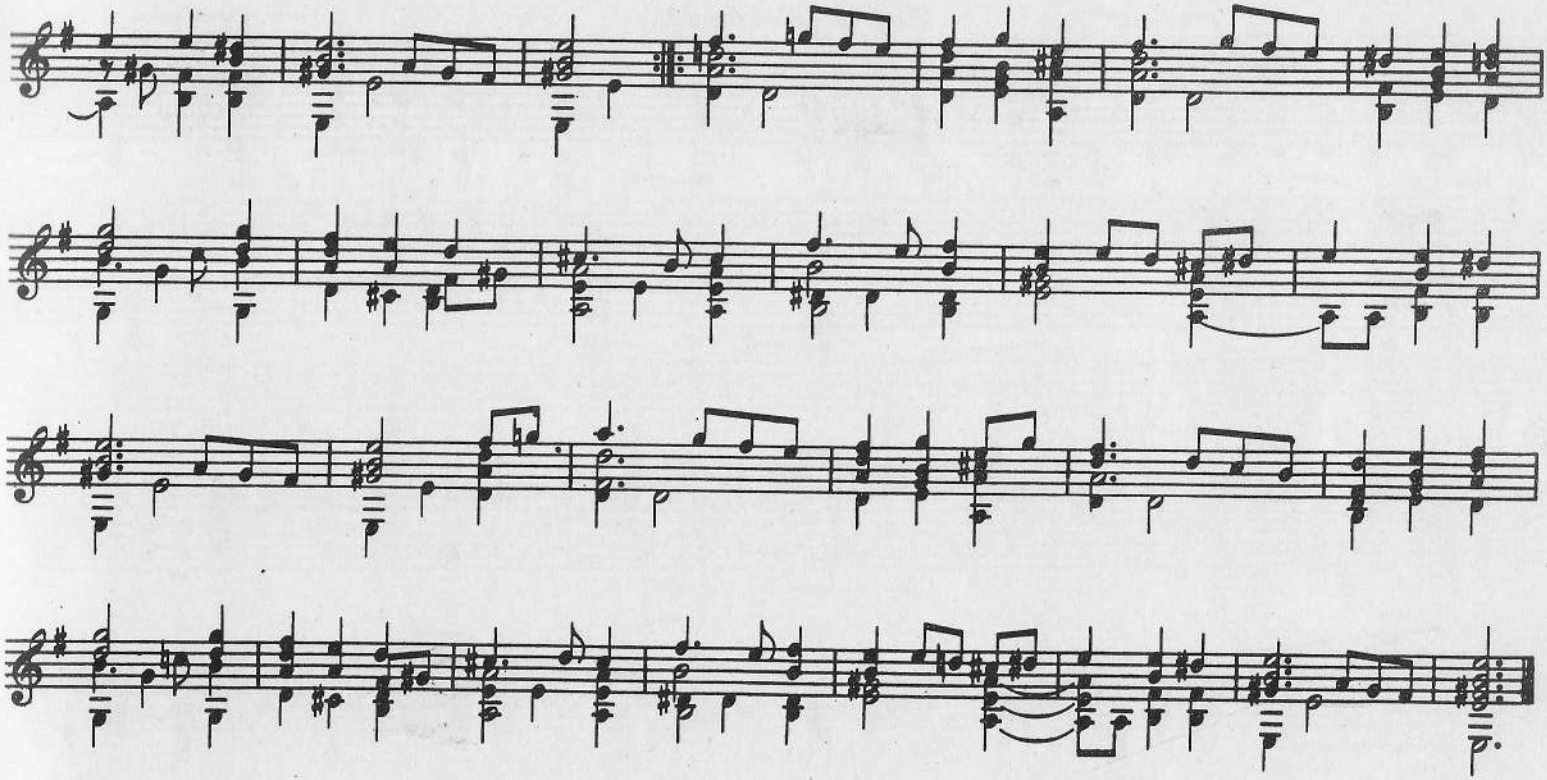
(Pag. 85 dell' originale).



Nr. 34. Chi passa per questa strada.

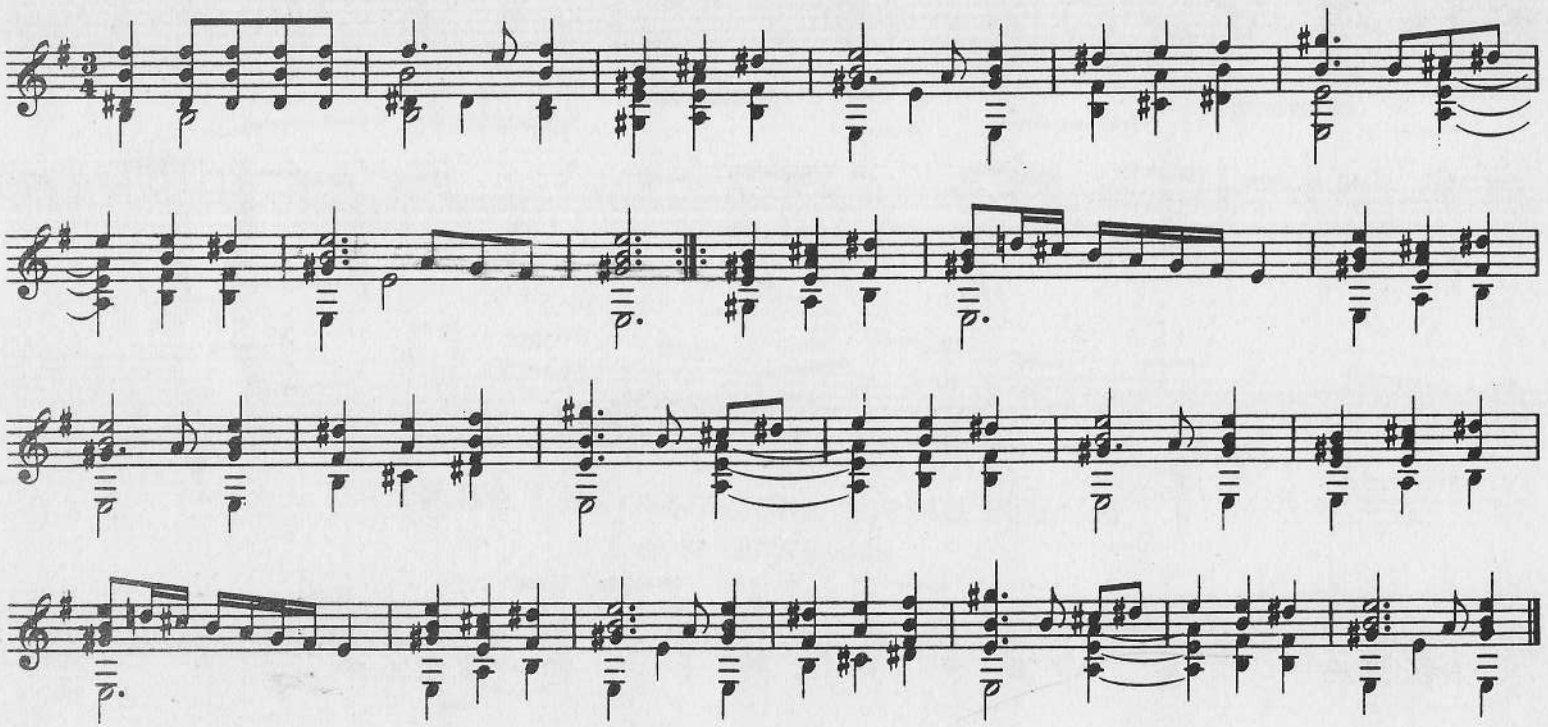
(Pag. 89 dell' originale).





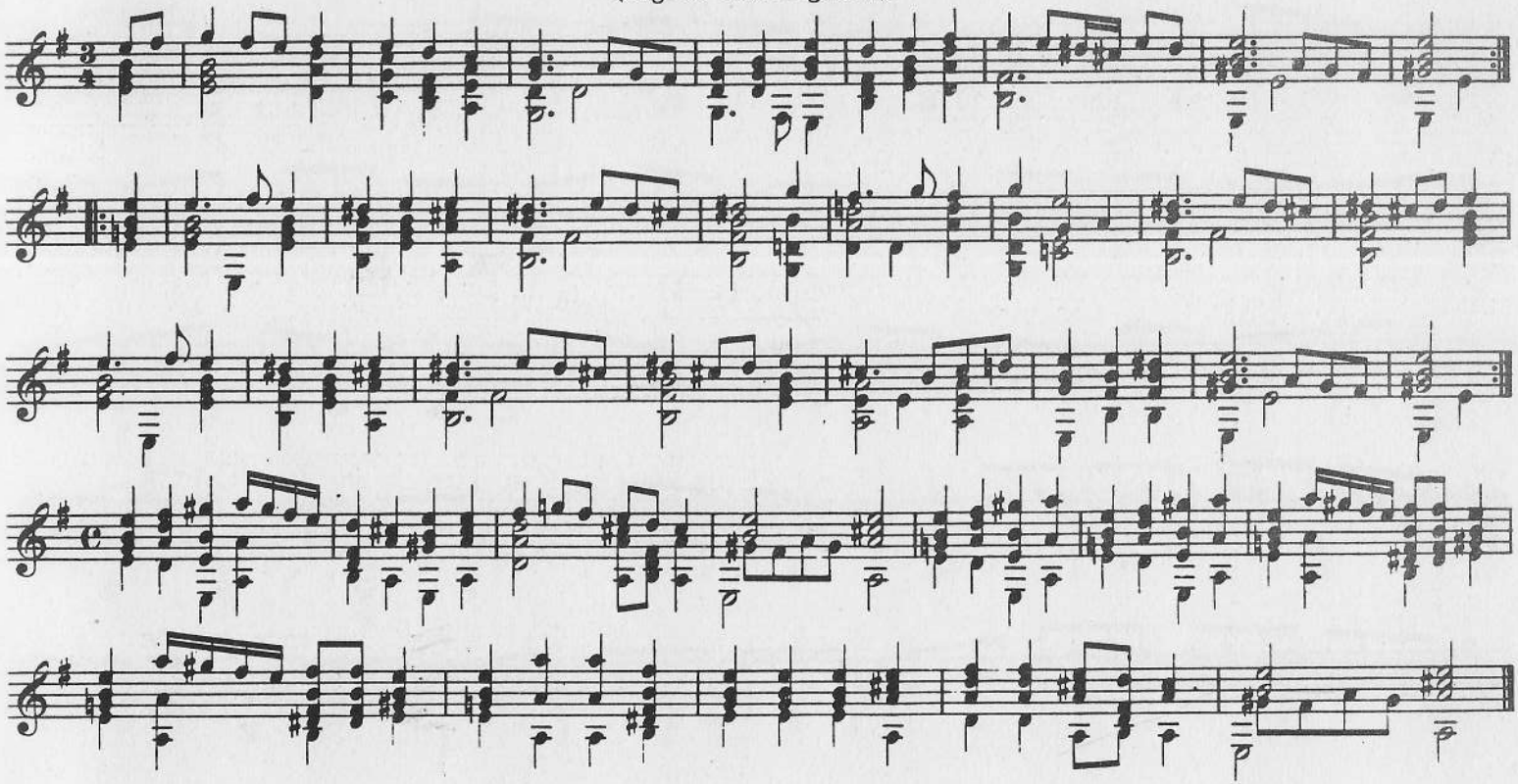
Nr.35. Gagliarda.

(Pag. 90 dell' originale).



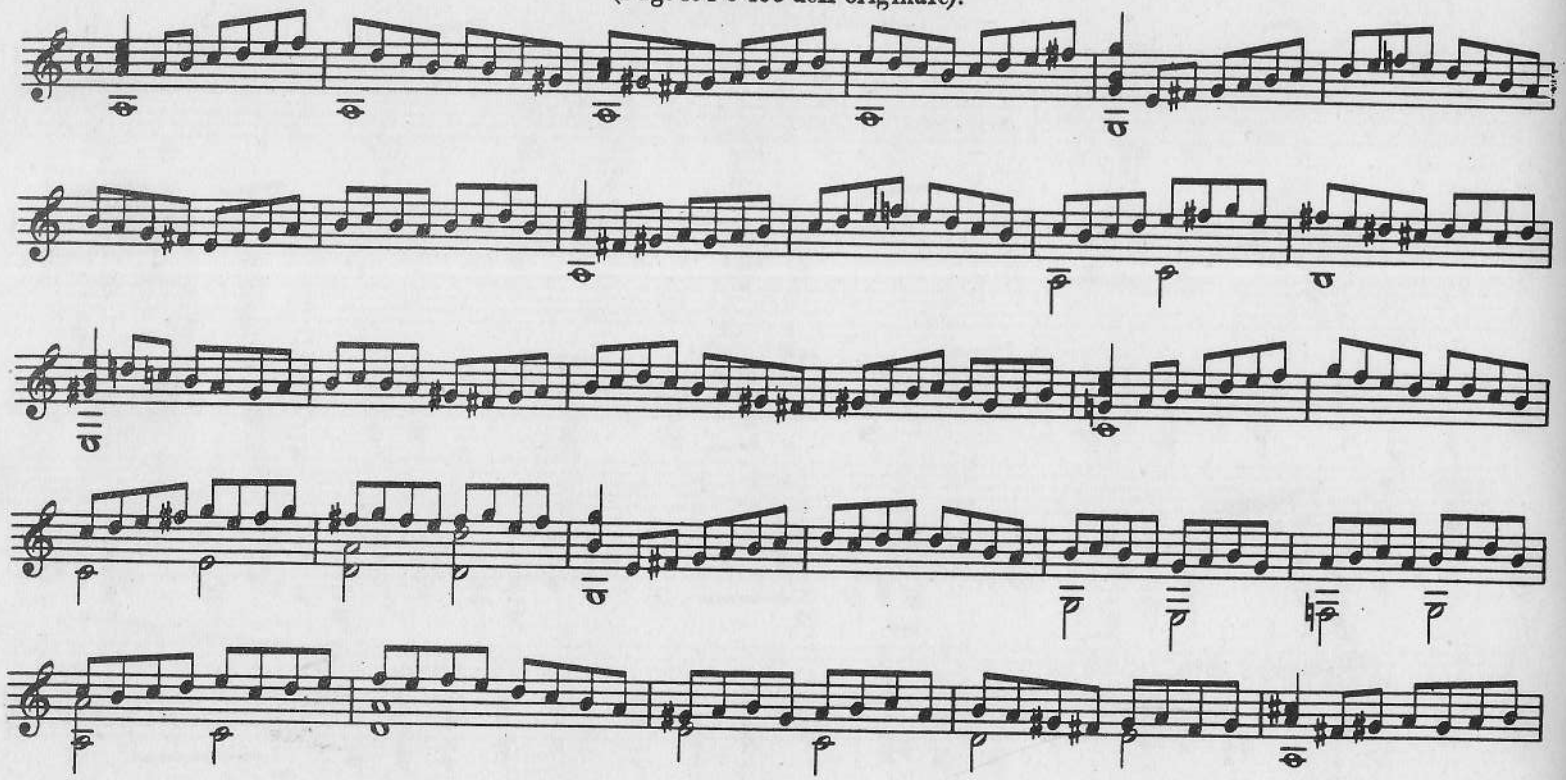
Nr. 36. Gagliarda.

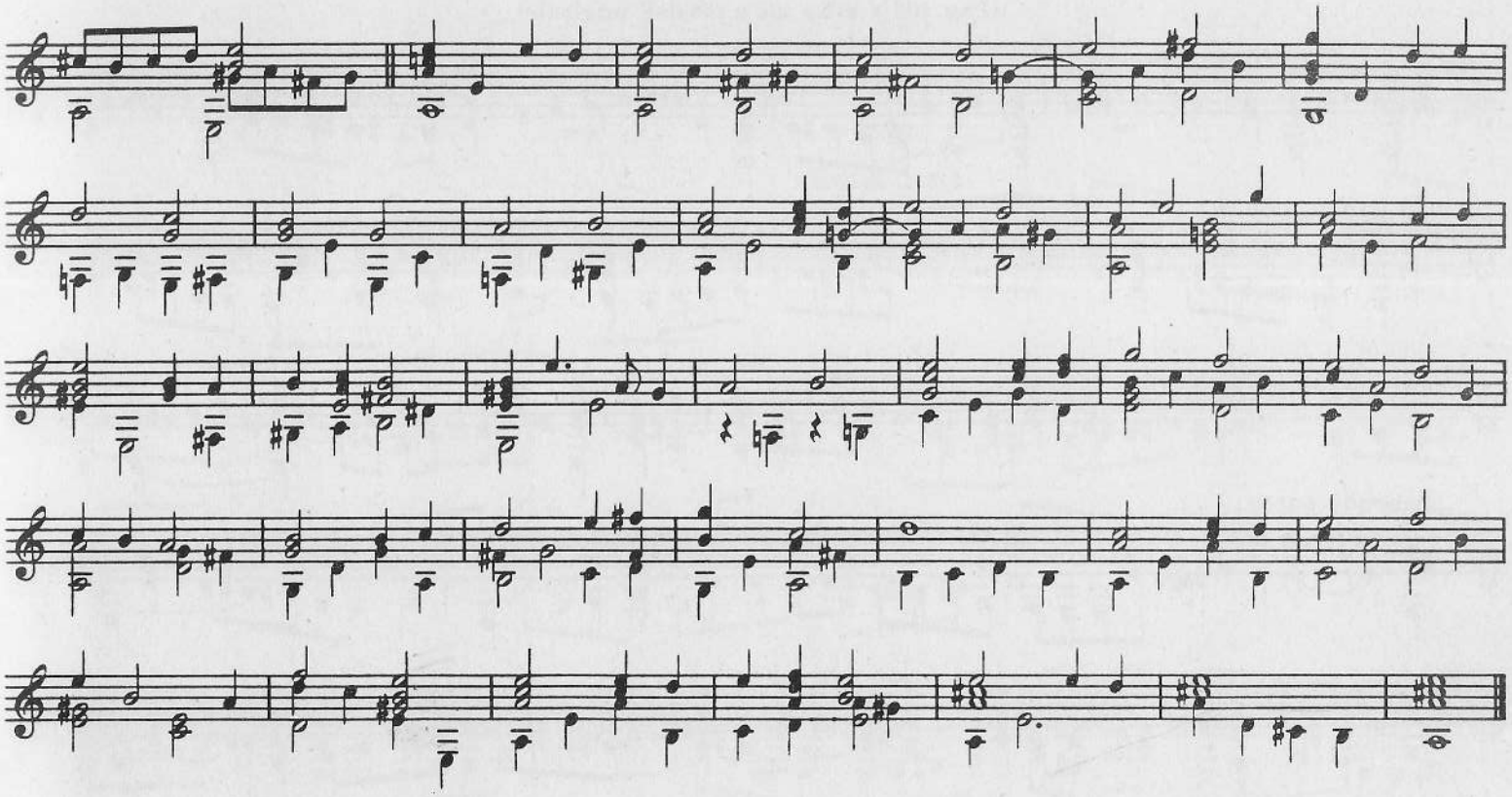
(Pag. 91 dell' originale).



Nr. 37. Passo e mezzo.

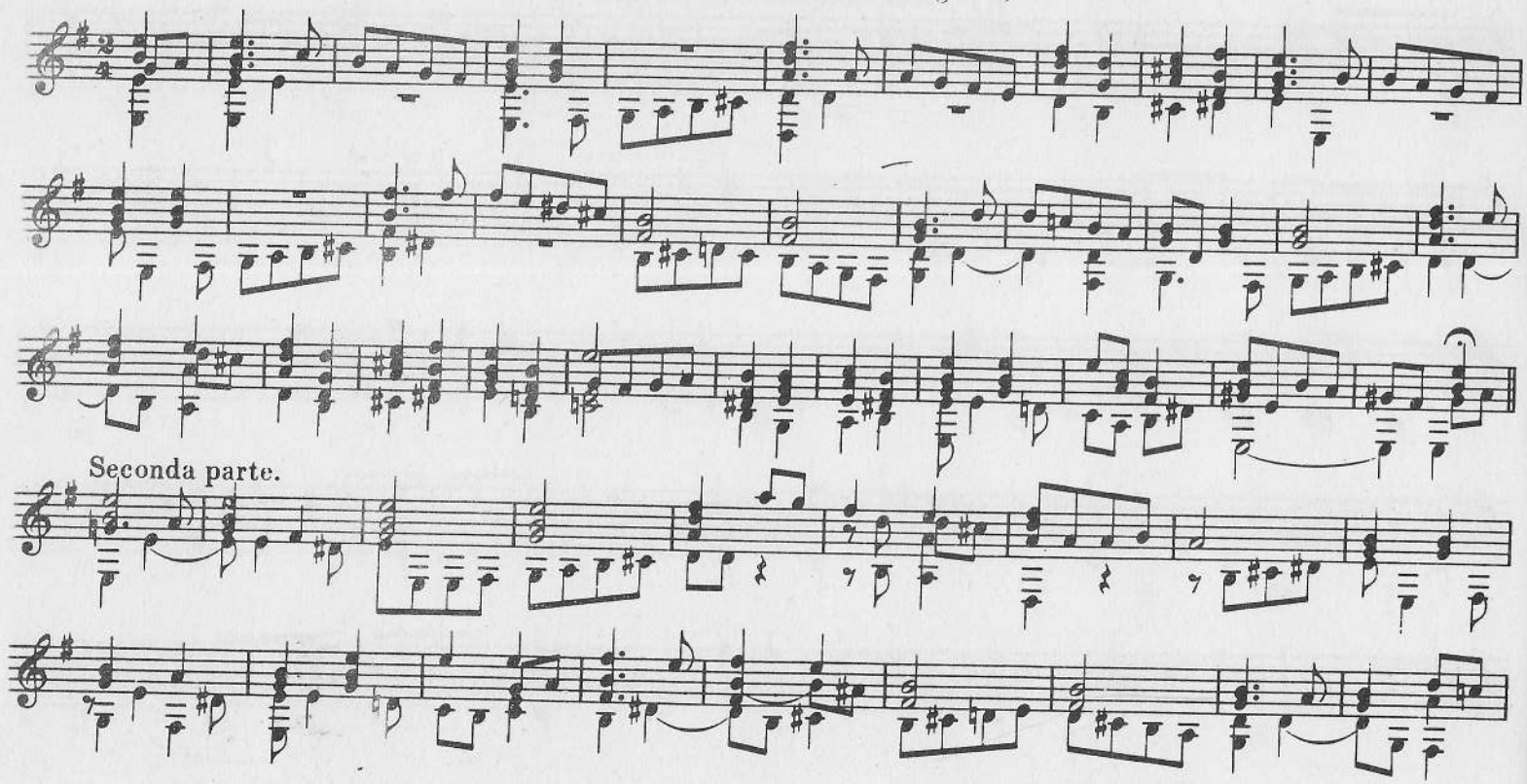
(Pag. 104 e 105 dell'originale).

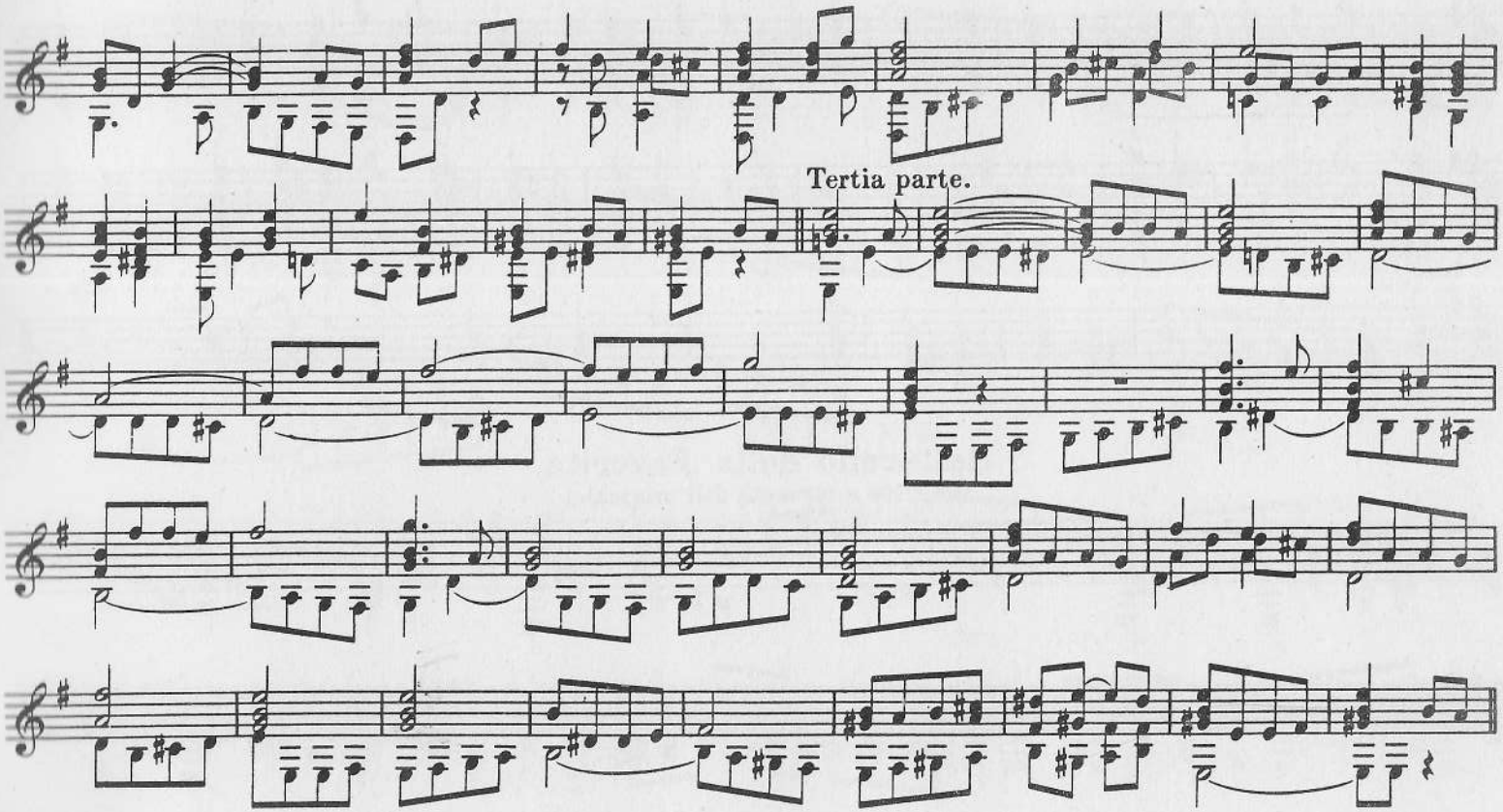




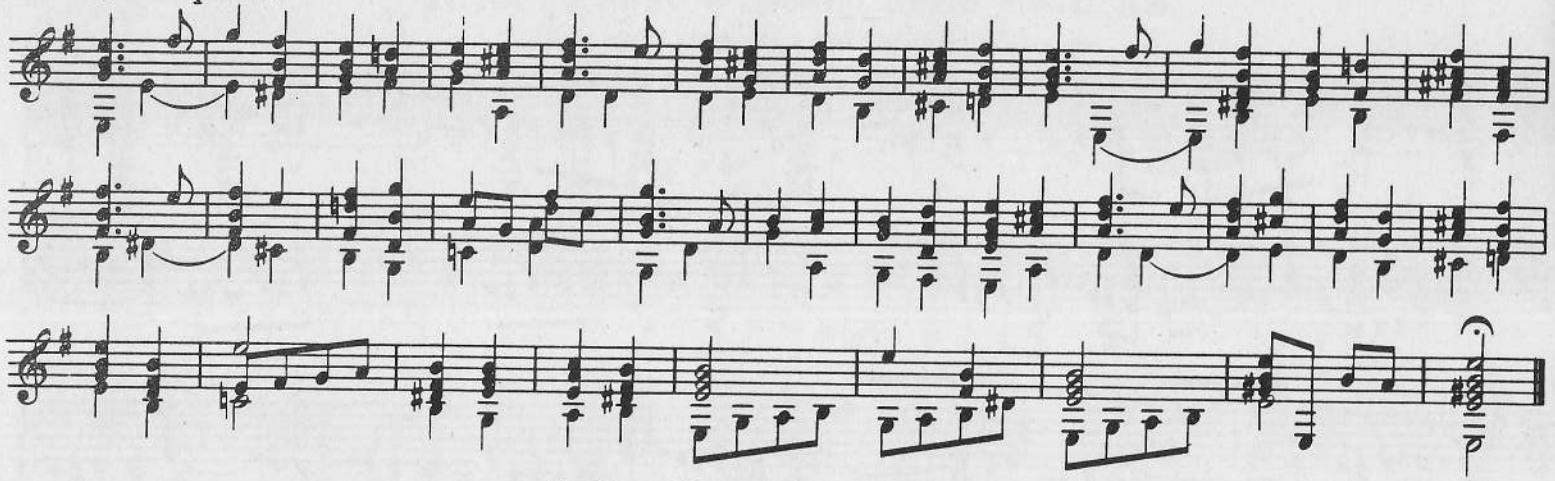
Nr. 38. Passo e mezzo della Favorita.

(Pag. 106 a 108 e 164 a 166 dell' originale).



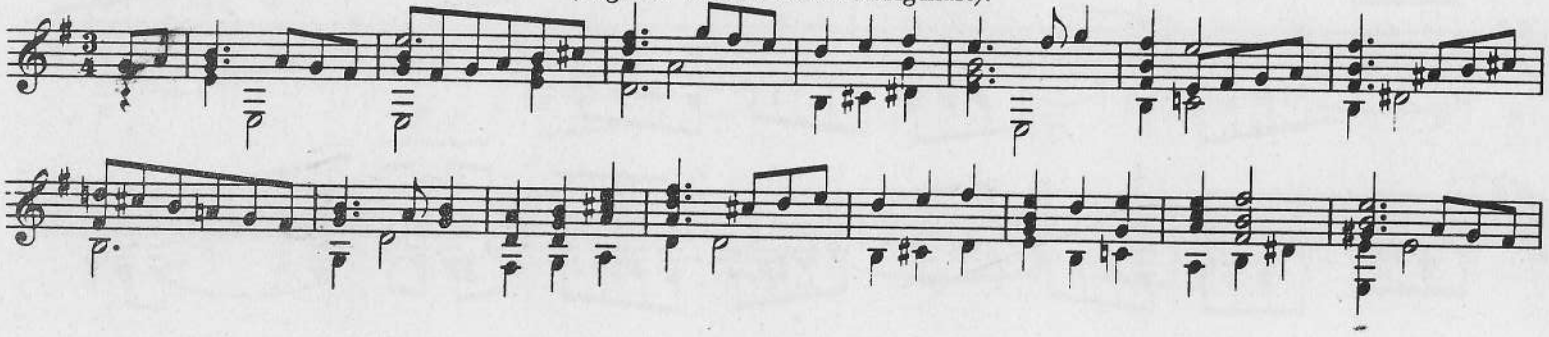

Tertia parte.

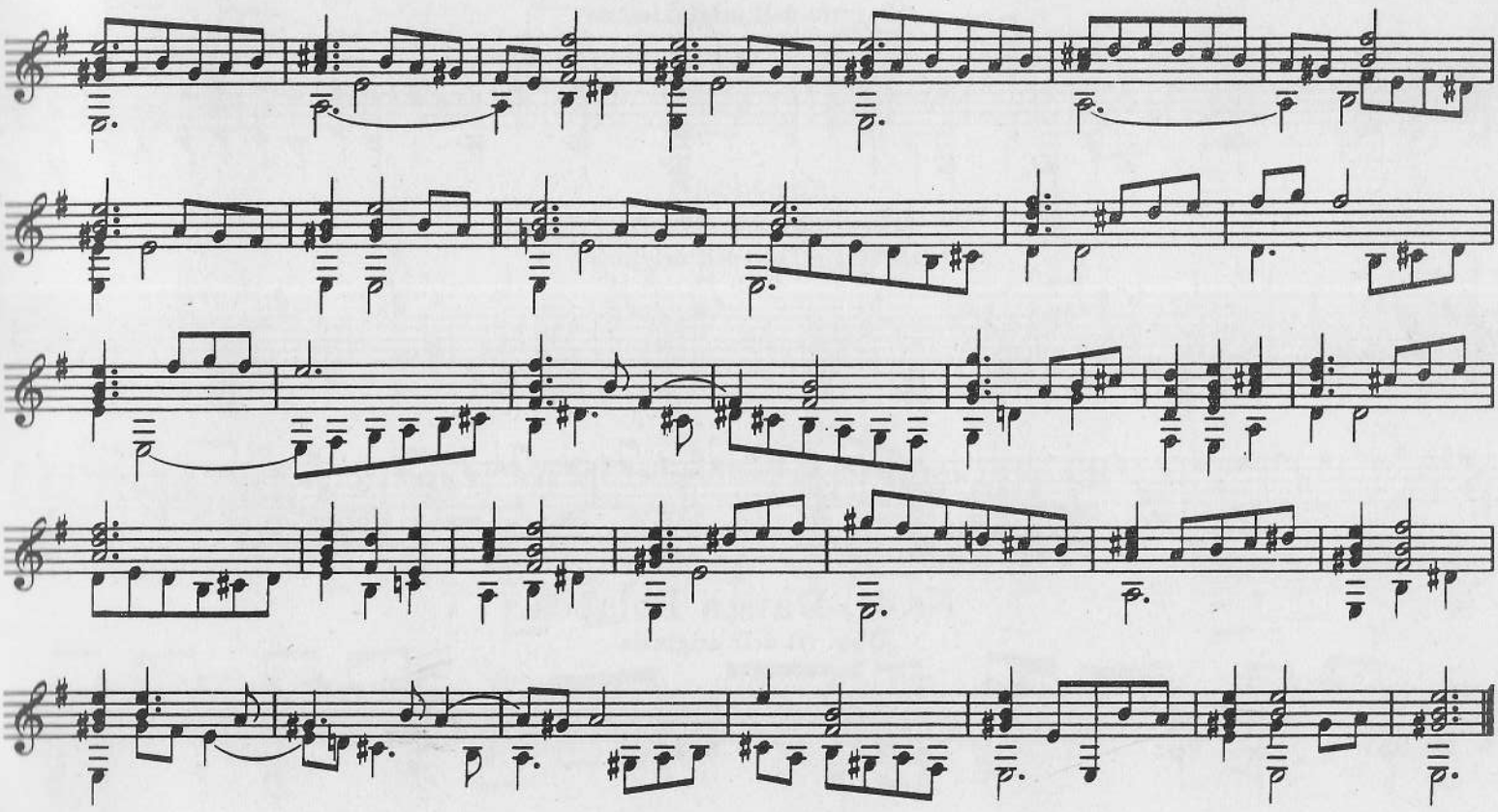
Quarta parte.



Saltarello della Favorita.

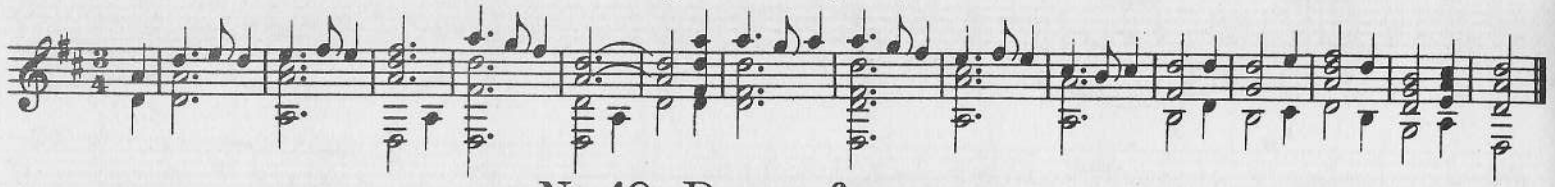
(Pag. 109 e 167 a 168 dell'originale).





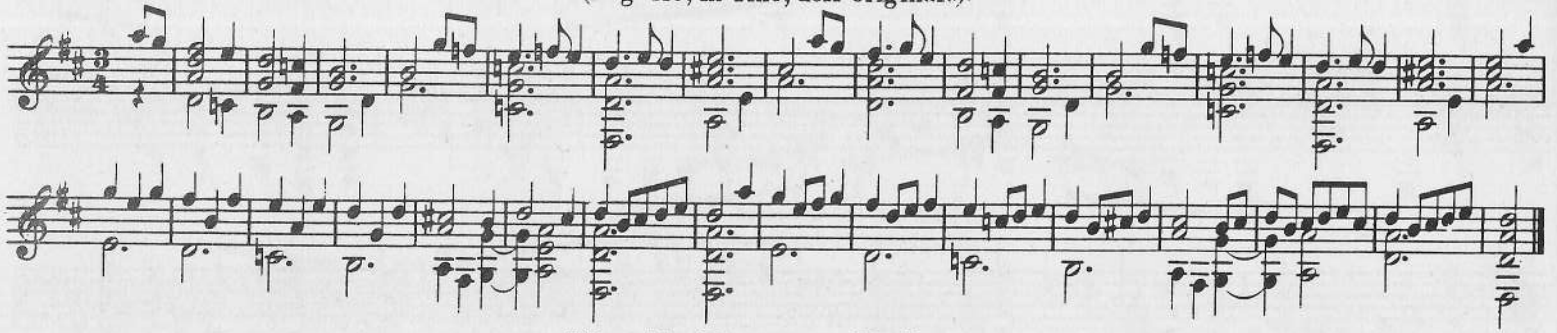
Nr. 39. Corrente francese.

(Pag. 110 dell' originale).



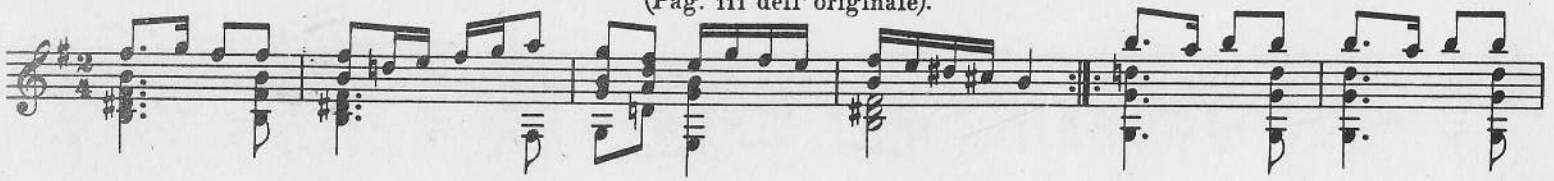
Nr. 40. Danza francese.

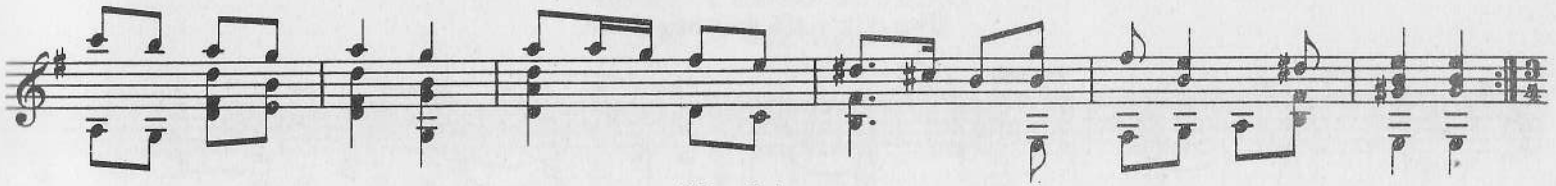
(Pag. 110, in fine, dell' originale).



Nr. 41. Danza Polacca.

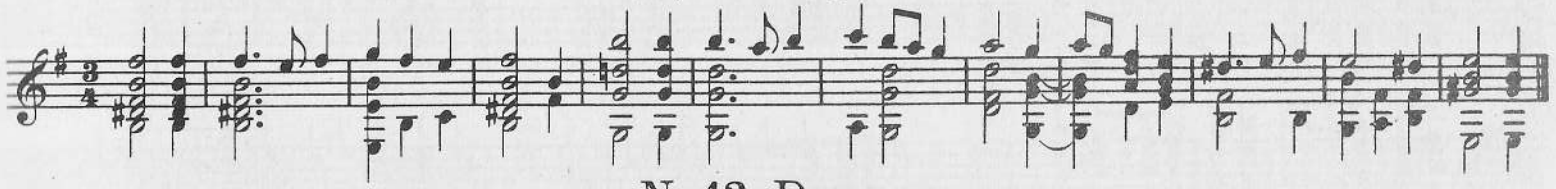
(Pag. 111 dell' originale).





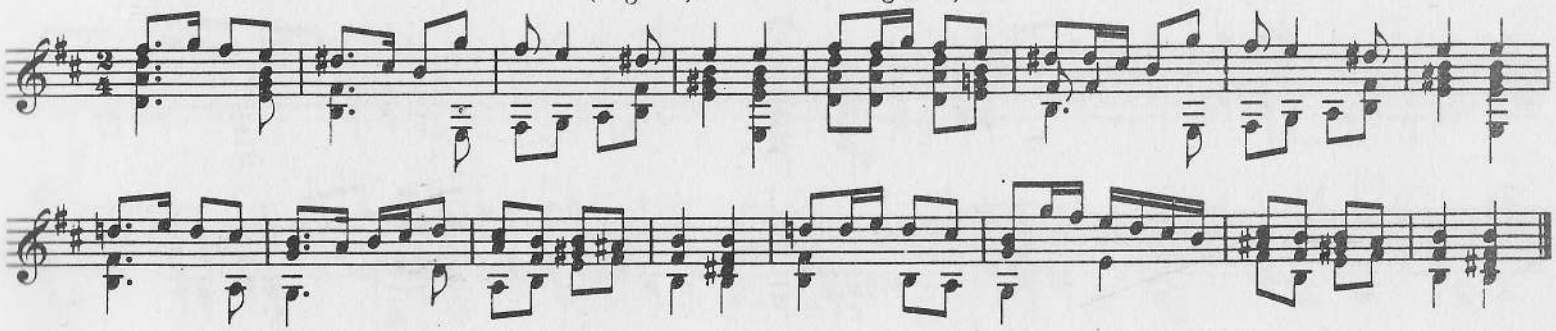
Nachtanz.

(Pag. 111 dell' originale).



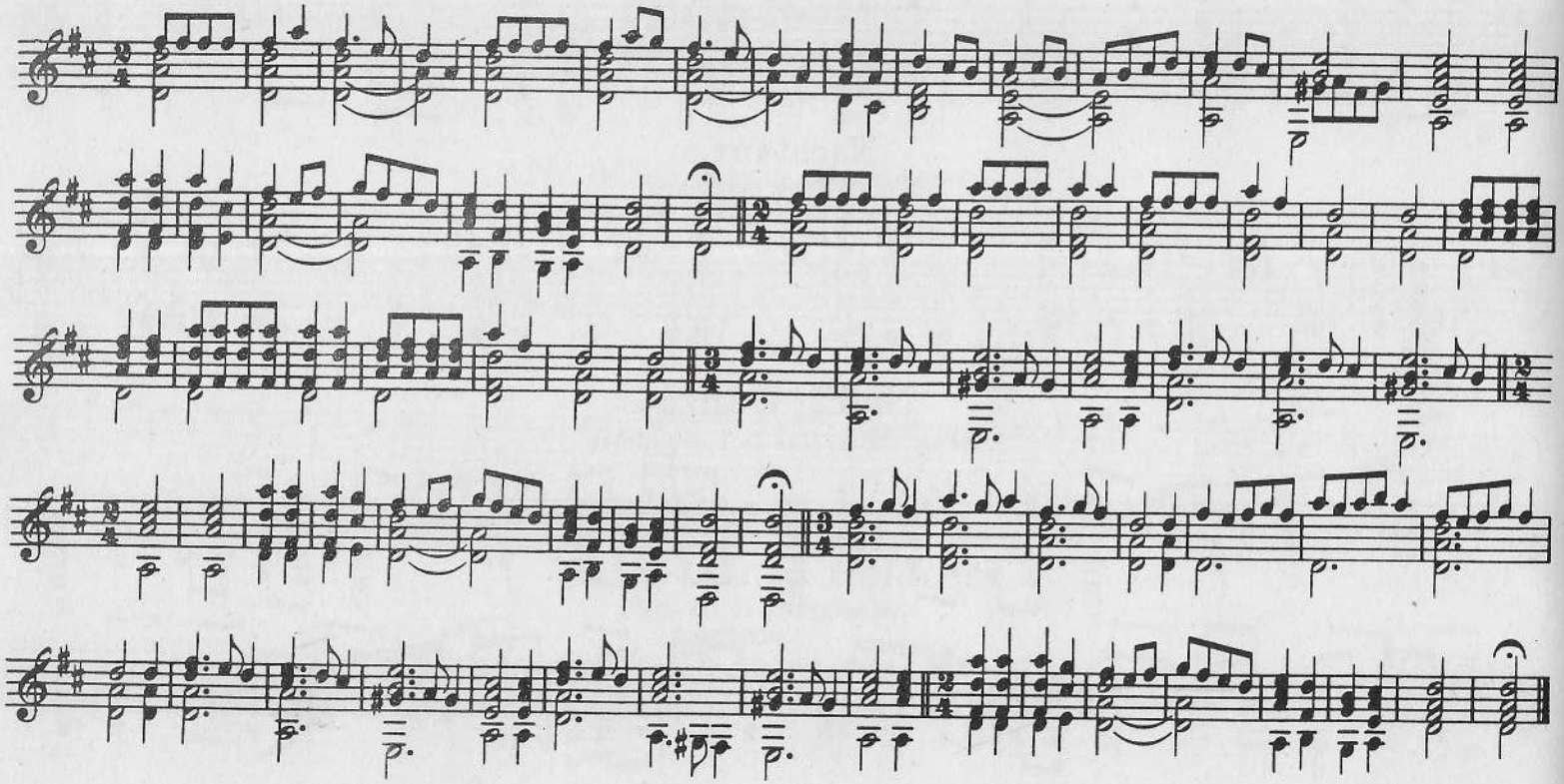
Nr. 42. Danza.

(Pag. 111, in fine dell' originale).



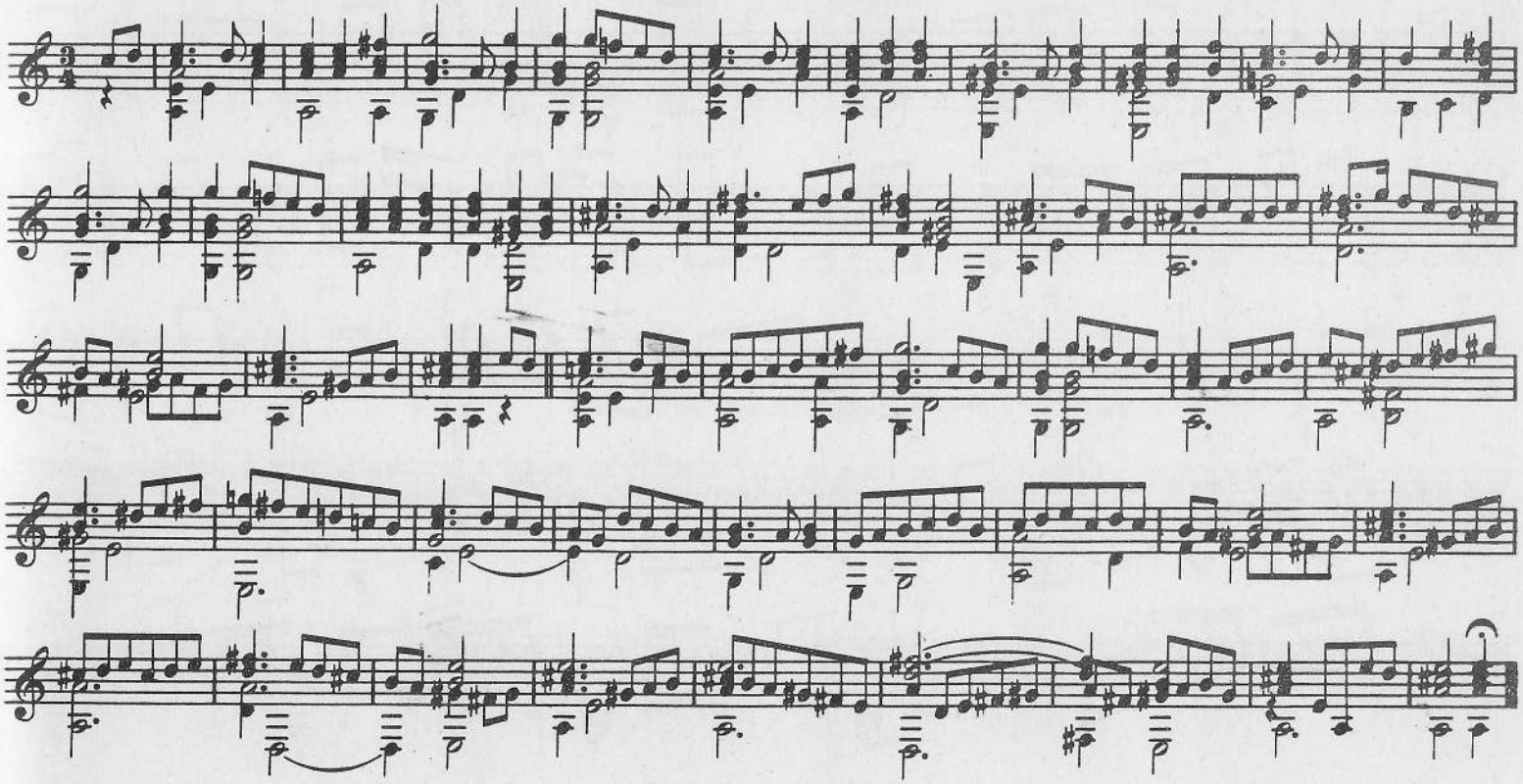
Nr. 43. Mascherada.

(Pag. 112 a 113 dell' originale).



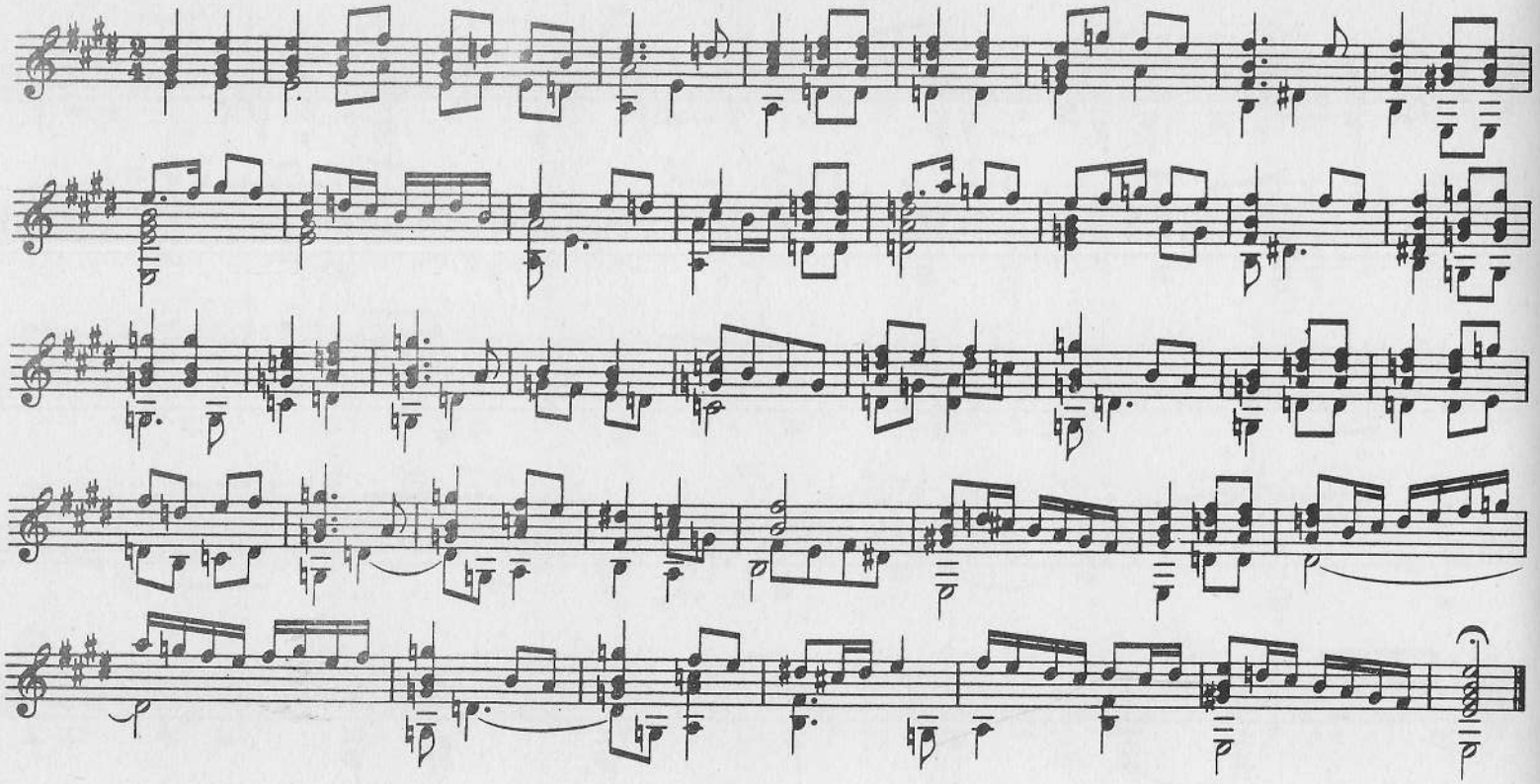
Nr. 44. Passo mezzo.

(Pag. 114 dell' originale).



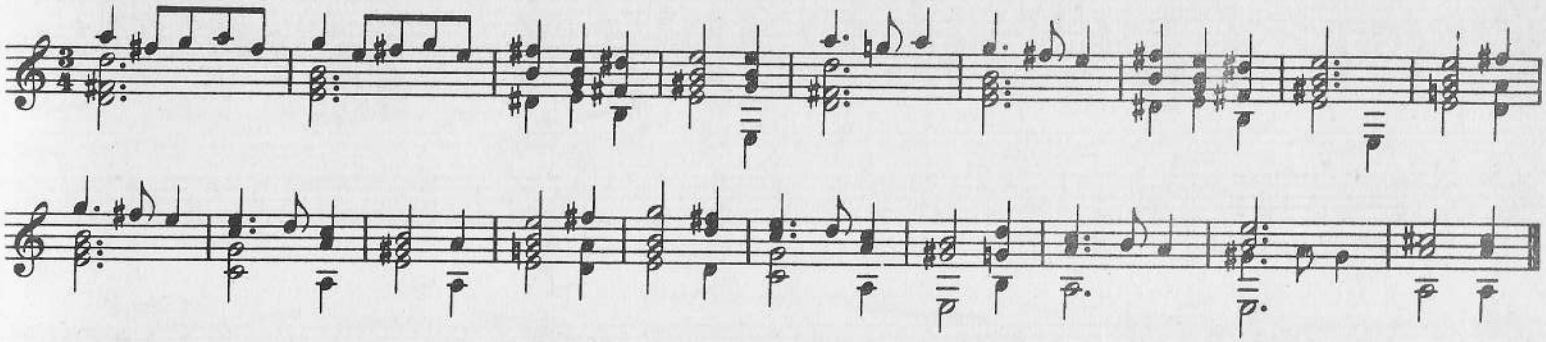
Nr. 45. Paganino.

(Pag. 116 dell' originale).



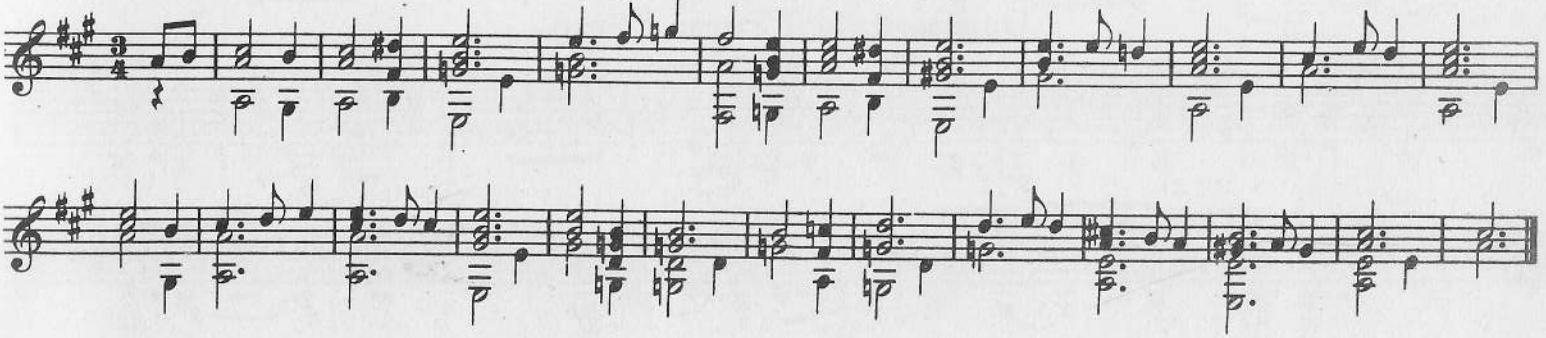
Nr. 46. Gagliarda di un Ballo tedesco.

(Pag. 117 dell' originale).



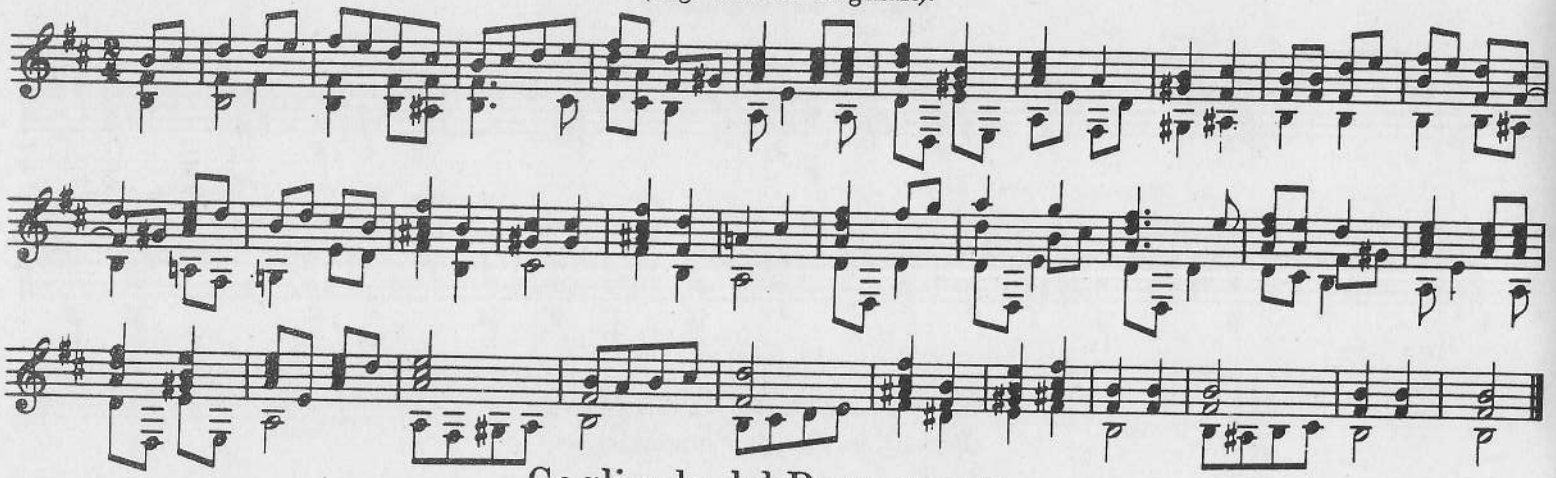
Nr. 47. Corrente francese.

(Pag. 117, in fine, dell' originale).



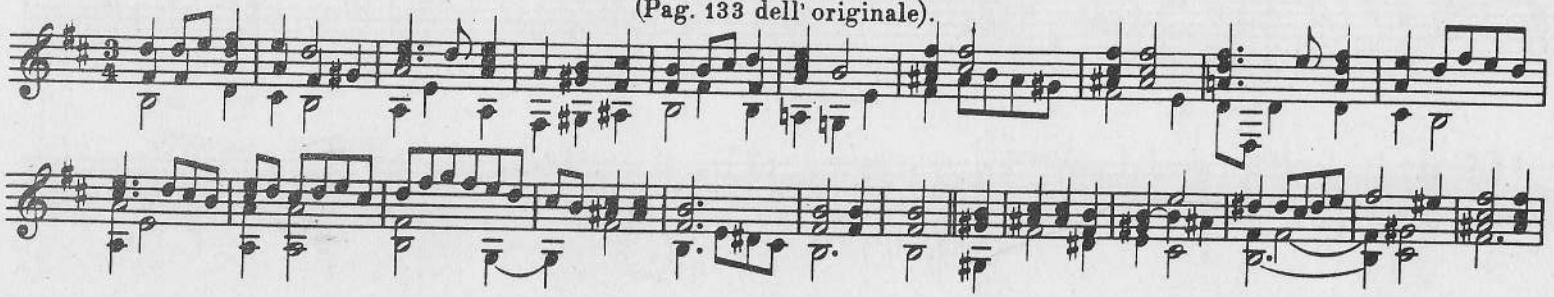
Nr. 48. Passo mezzo italiano.

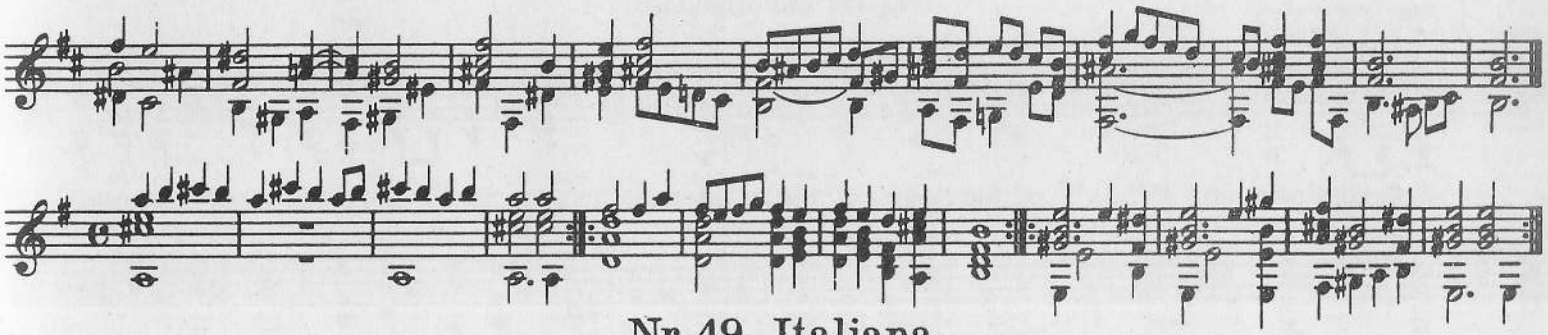
(Pag. 132 dell' originale).



Gagliarda del Passo mezzo.

(Pag. 133 dell' originale).

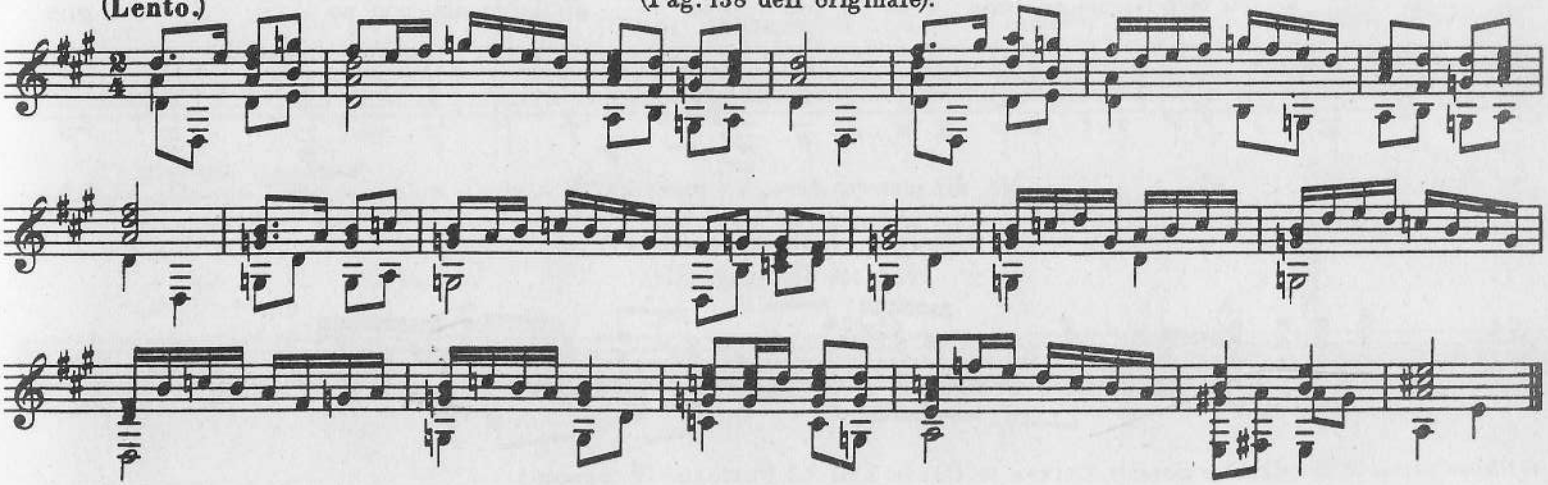




Nr. 49. Italiana.

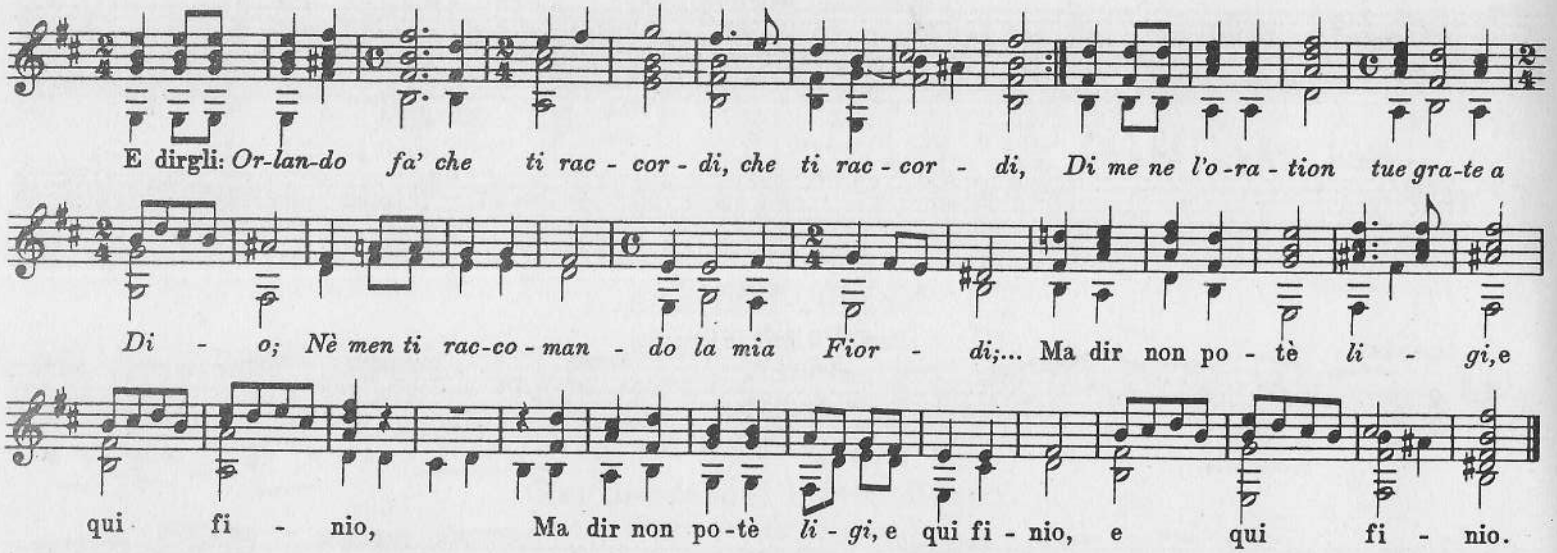
(Pag. 138 dell' originale).

(Lento.)



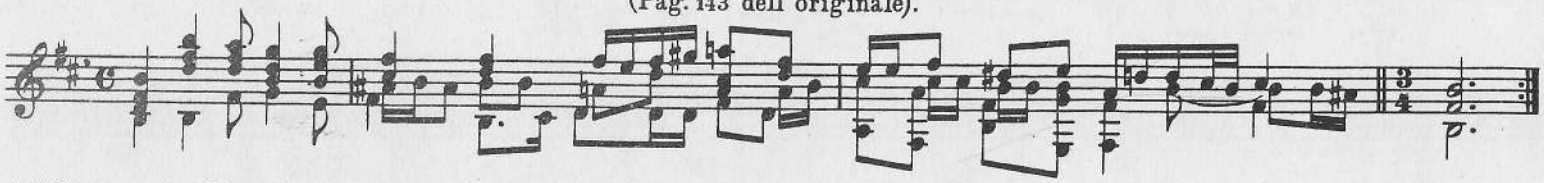
Nr. 50. Villanella[1].

(Pag. 139 dell' originale).

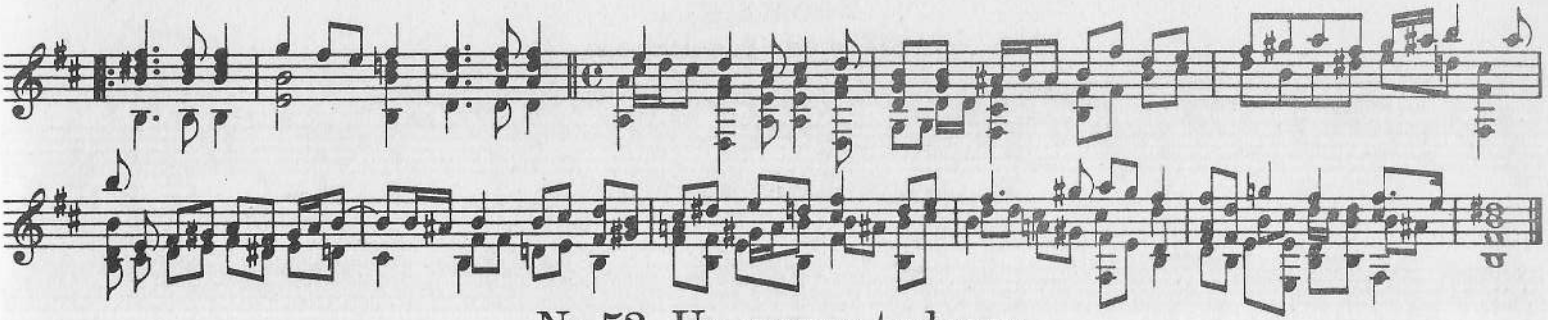


Nr. 51. L'ottava sfera.

(Pag. 143 dell' originale).

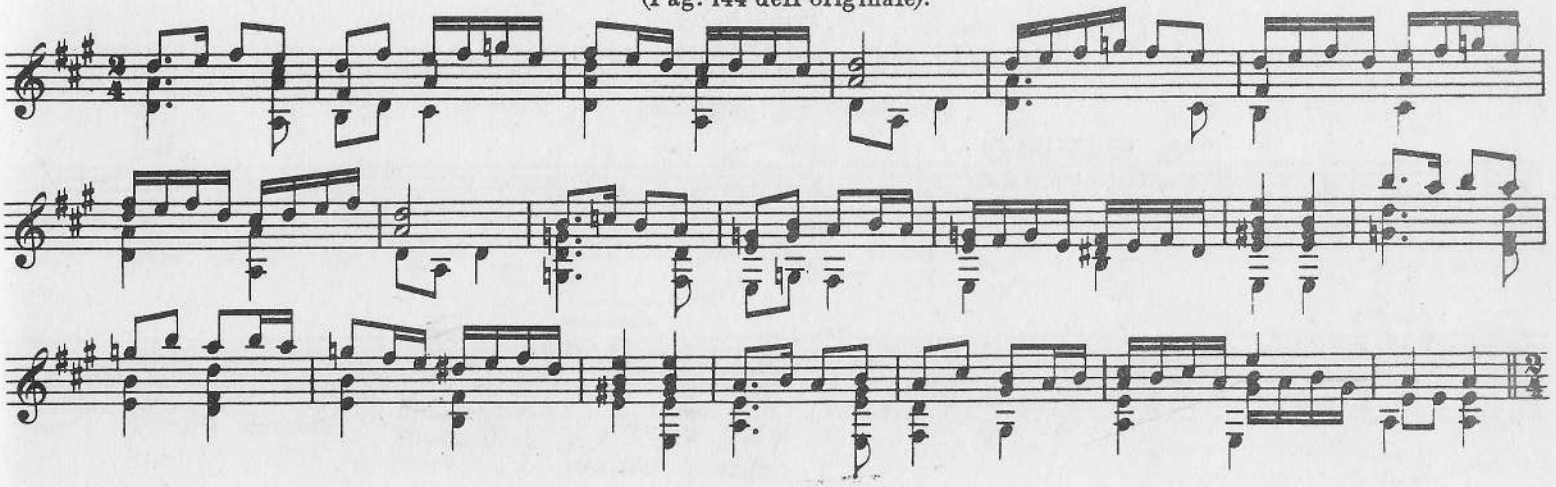


(1) Ultime parole di Brandimarte morente (Ottava 14, Canto XLII del Furioso.) (O. Chilesotti.)



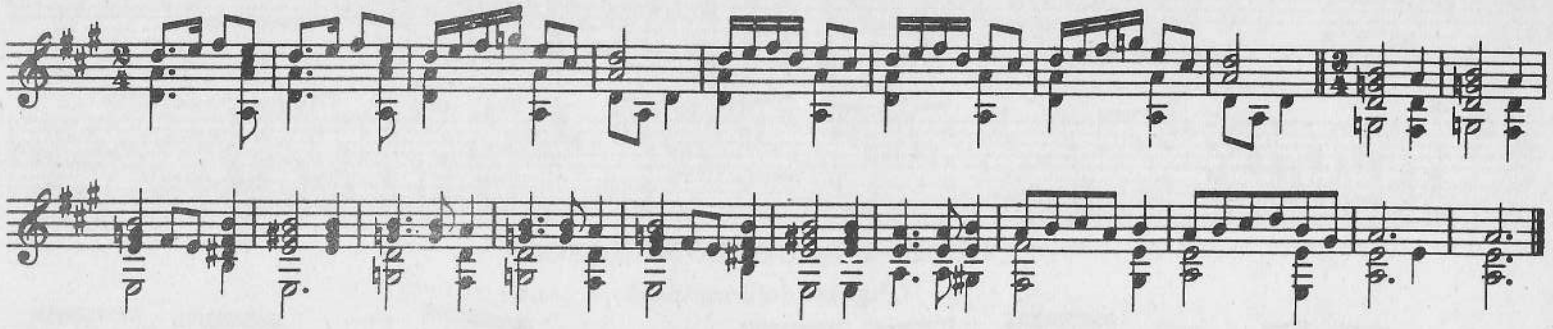
Nr. 52. Un pezzo tedesco.

(Pag. 144 dell'originale).



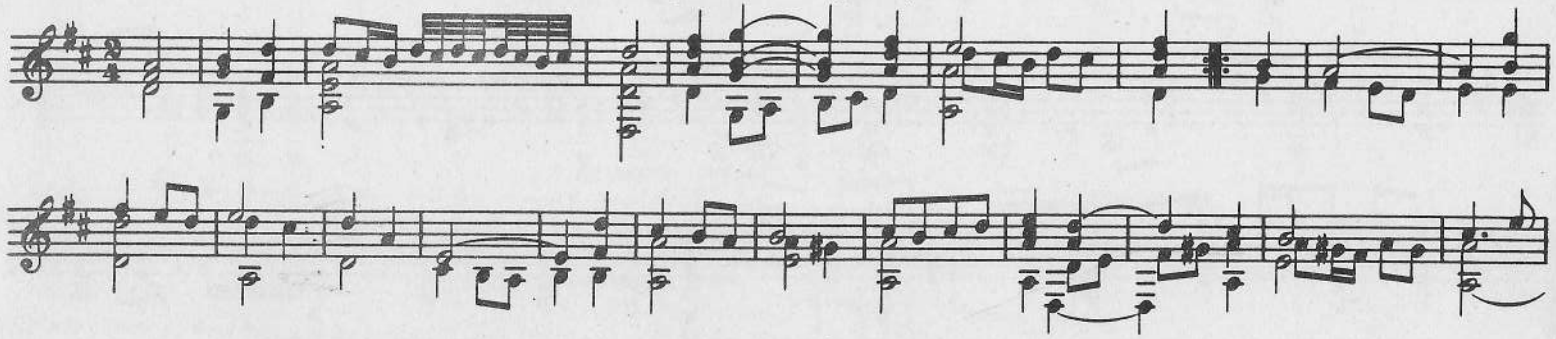
Nachtanz.

(Pag. 144, in fine, dell' originale).



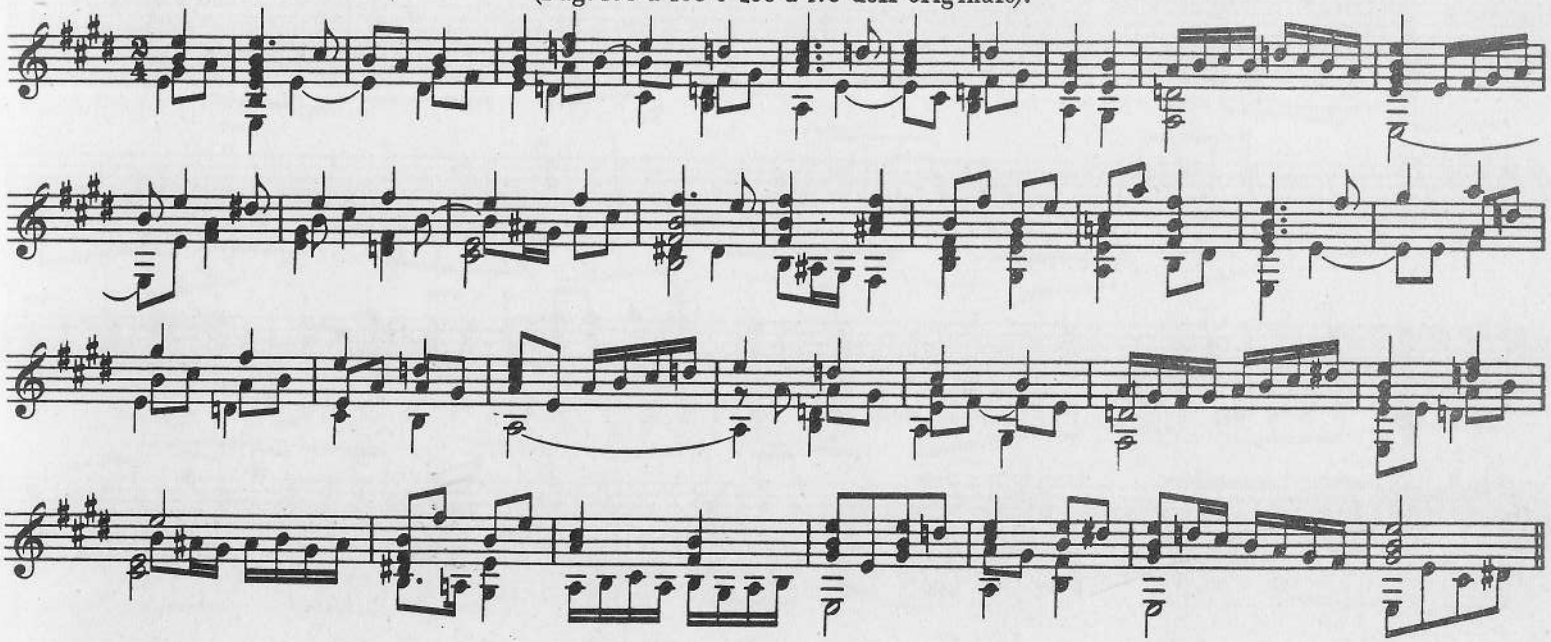
Nr. 53. Io vorrei pur fuggir.

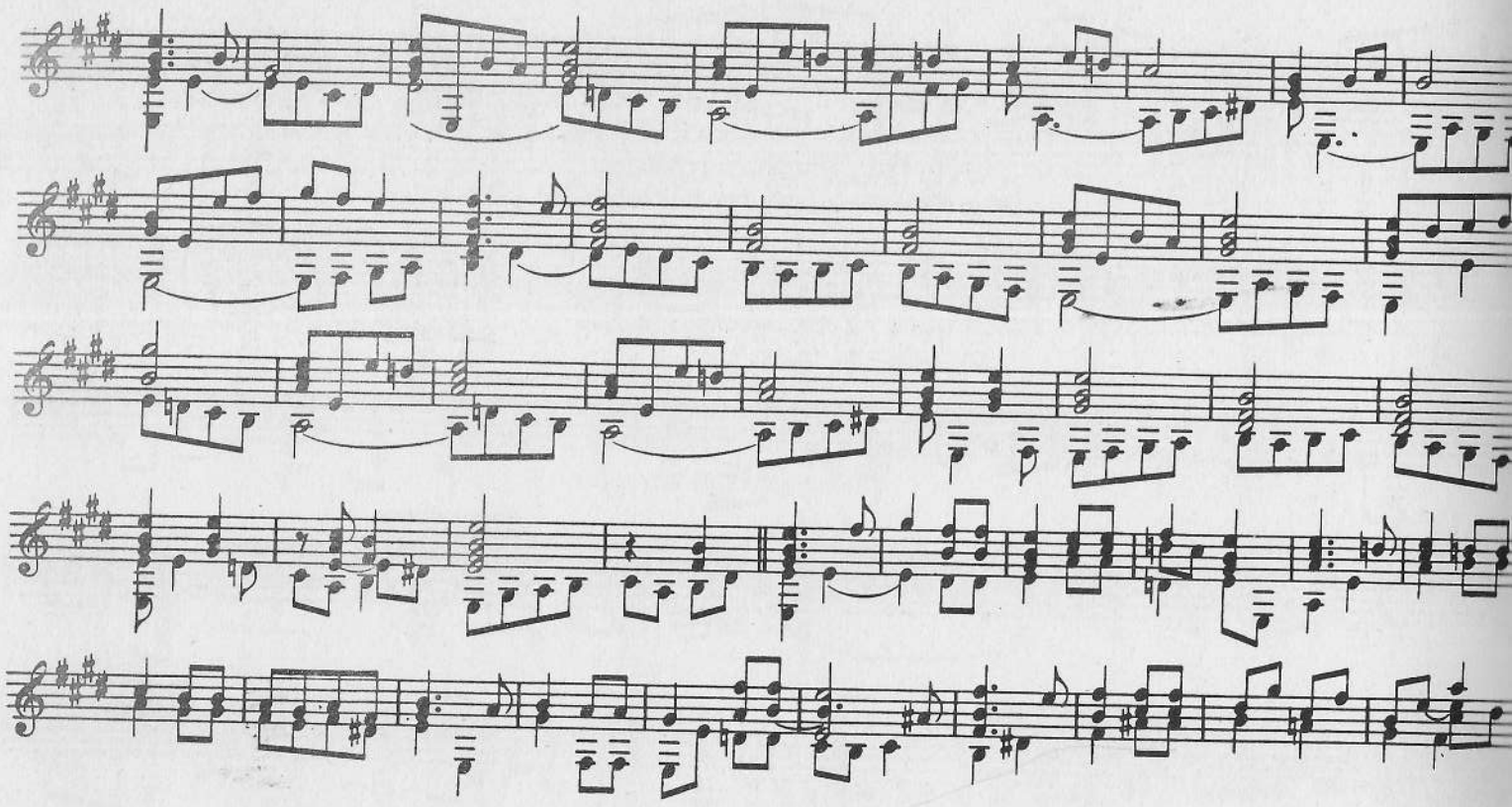
(Pag. 152 dell' originale).

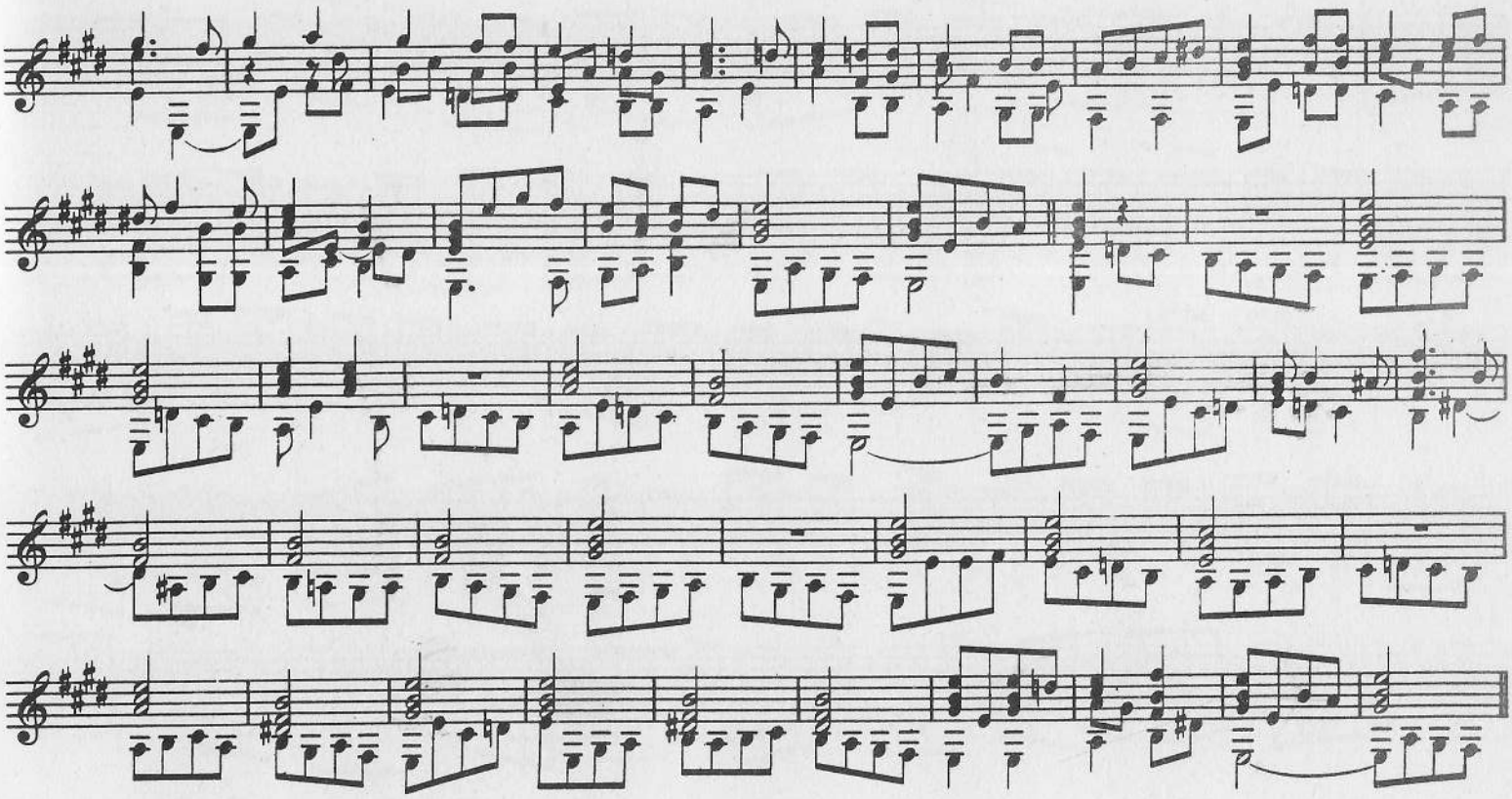


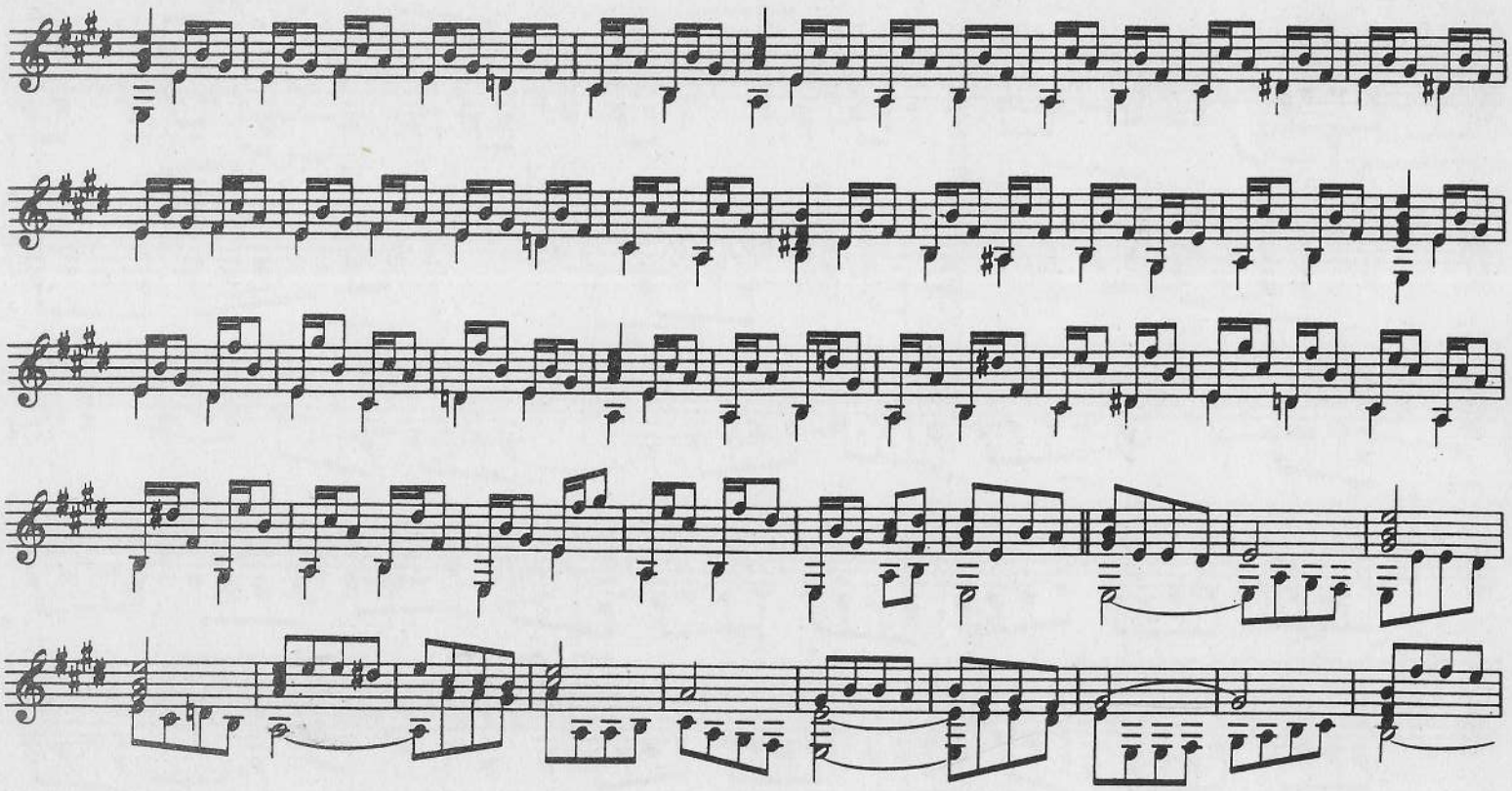
Nr. 54. Passo mezzo.

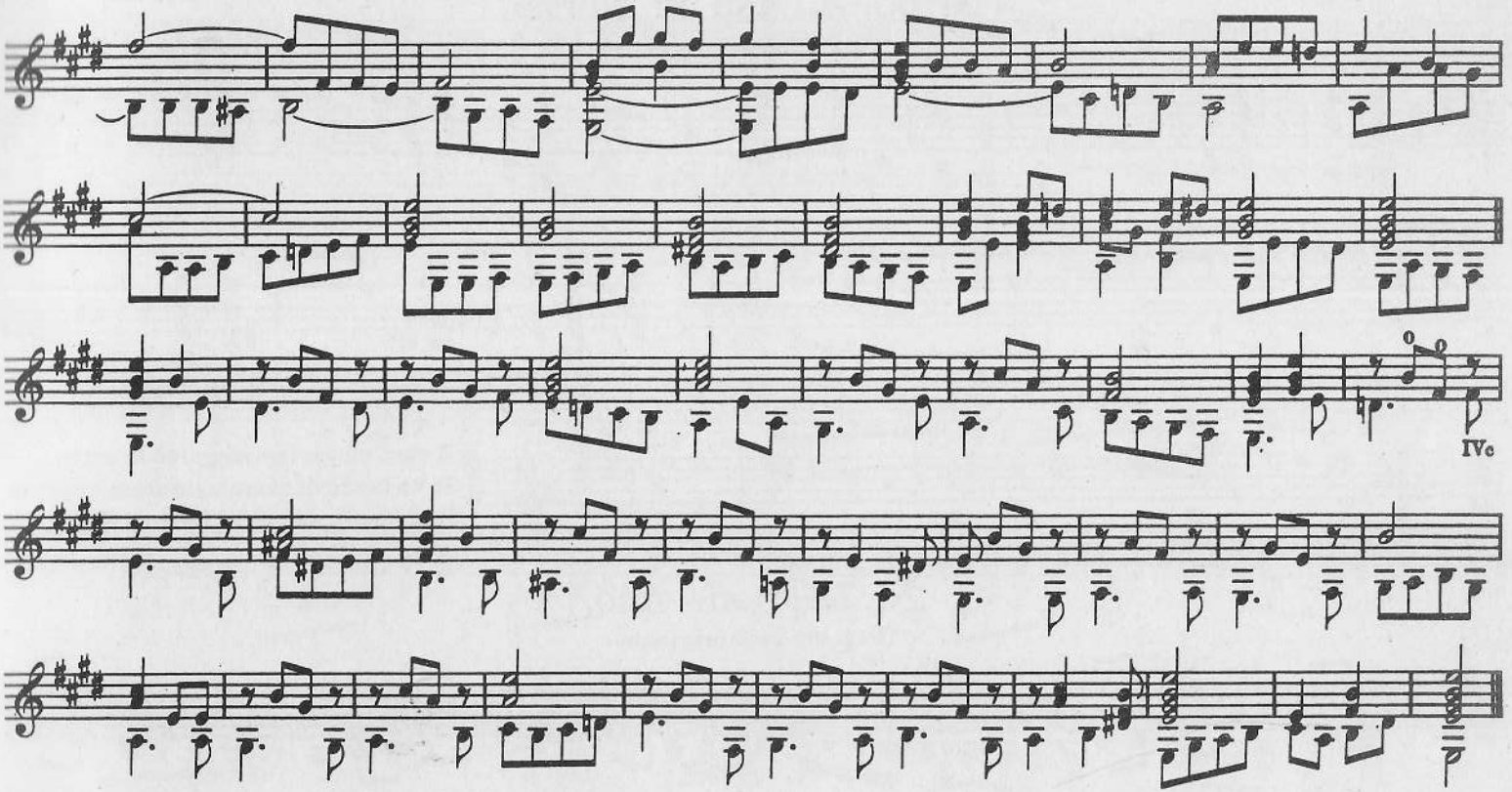
(Pag. 158 a 163 e 169 a 175 dell' originale).





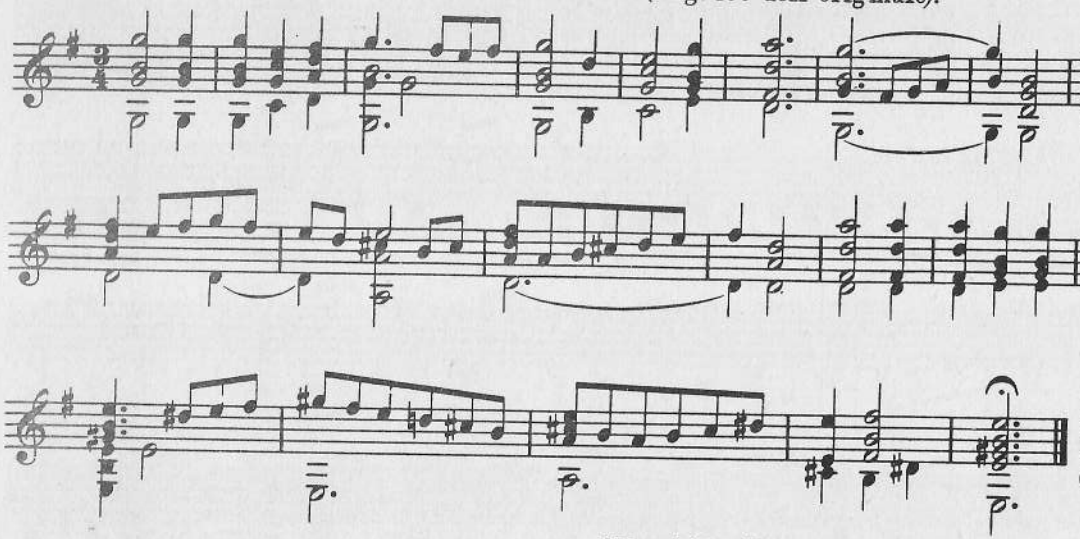





IVc

Nr. 55. A caso un giorno.

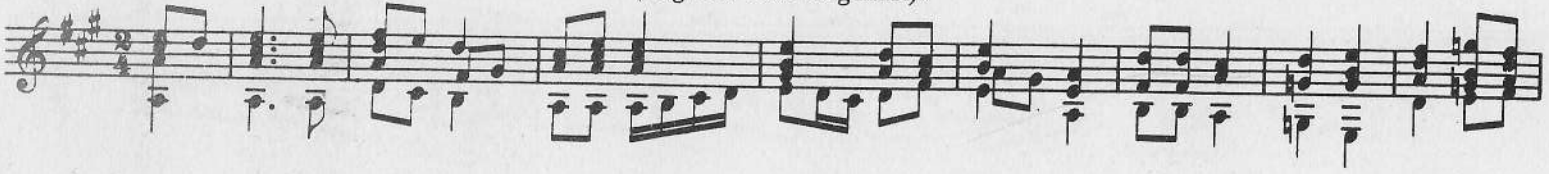
(Pag. 168 dell'originale).

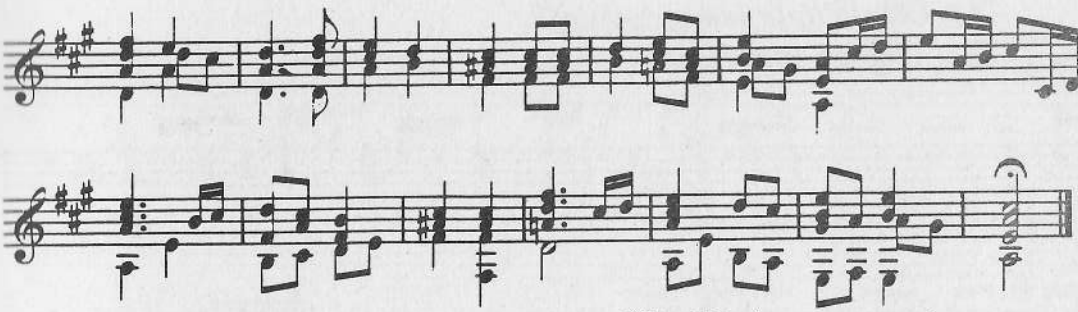


A caso un giorno mi guidò la sorte
In un bosco di quercie ombroso e spesso
Ove giacea un pastor ferito a morte.

Nr. 56. Bene mio.

(Pag. 169 dell'originale).

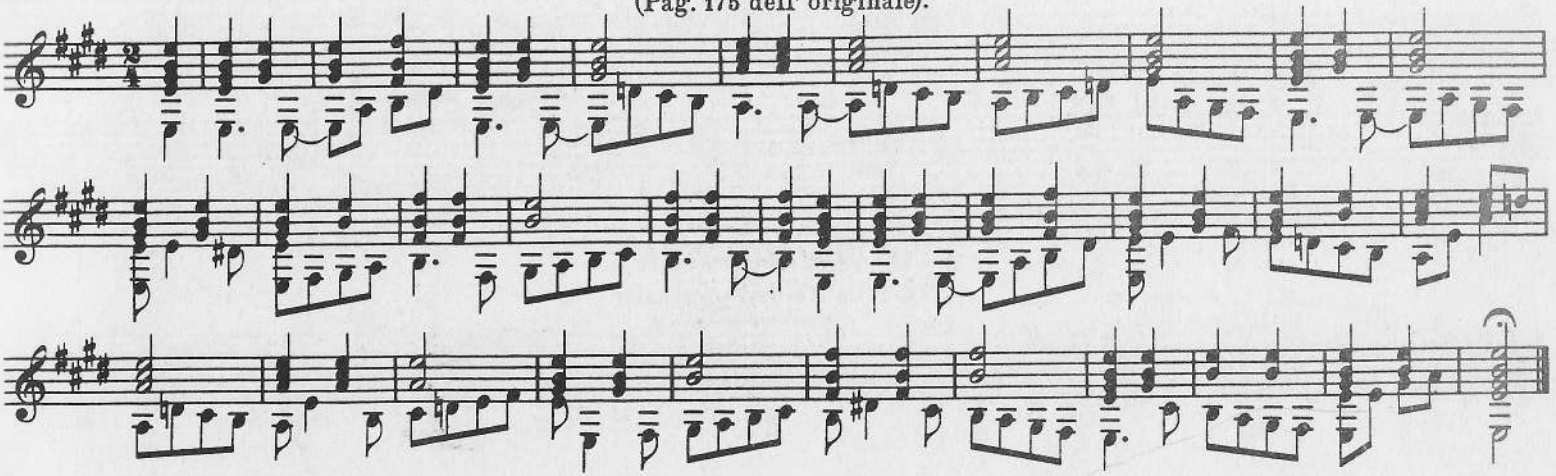




Bene mio tu mi hai lasciato
Senza speranza, senza alcun conforto,
E poi non vuoi che per te resti morto;
Morirò, cor mio: deh! non mi far morire.

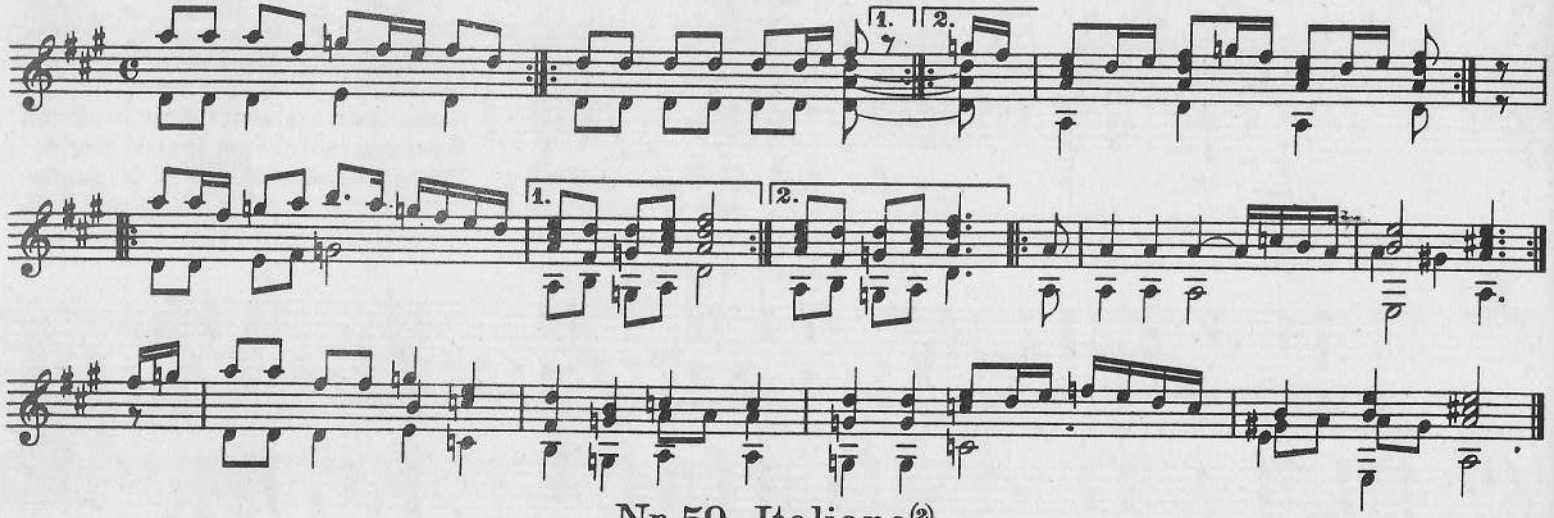
Nr. 57. (*Senza titolo*).

(Pag. 175 dell' originale).



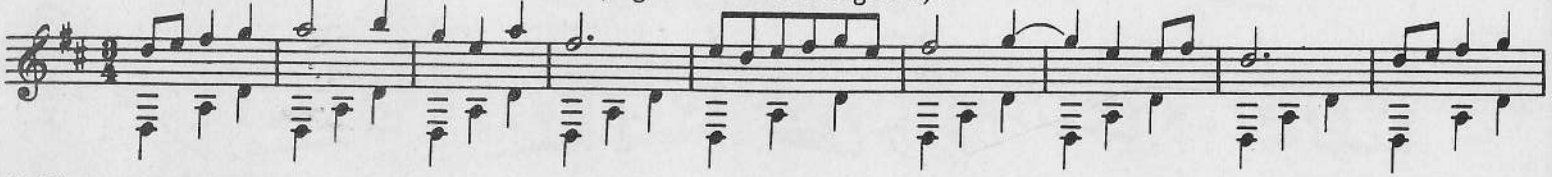
Nr. 58. (*Titolo indecifrabile*)(1).

(Pag. 176 dell' originale).

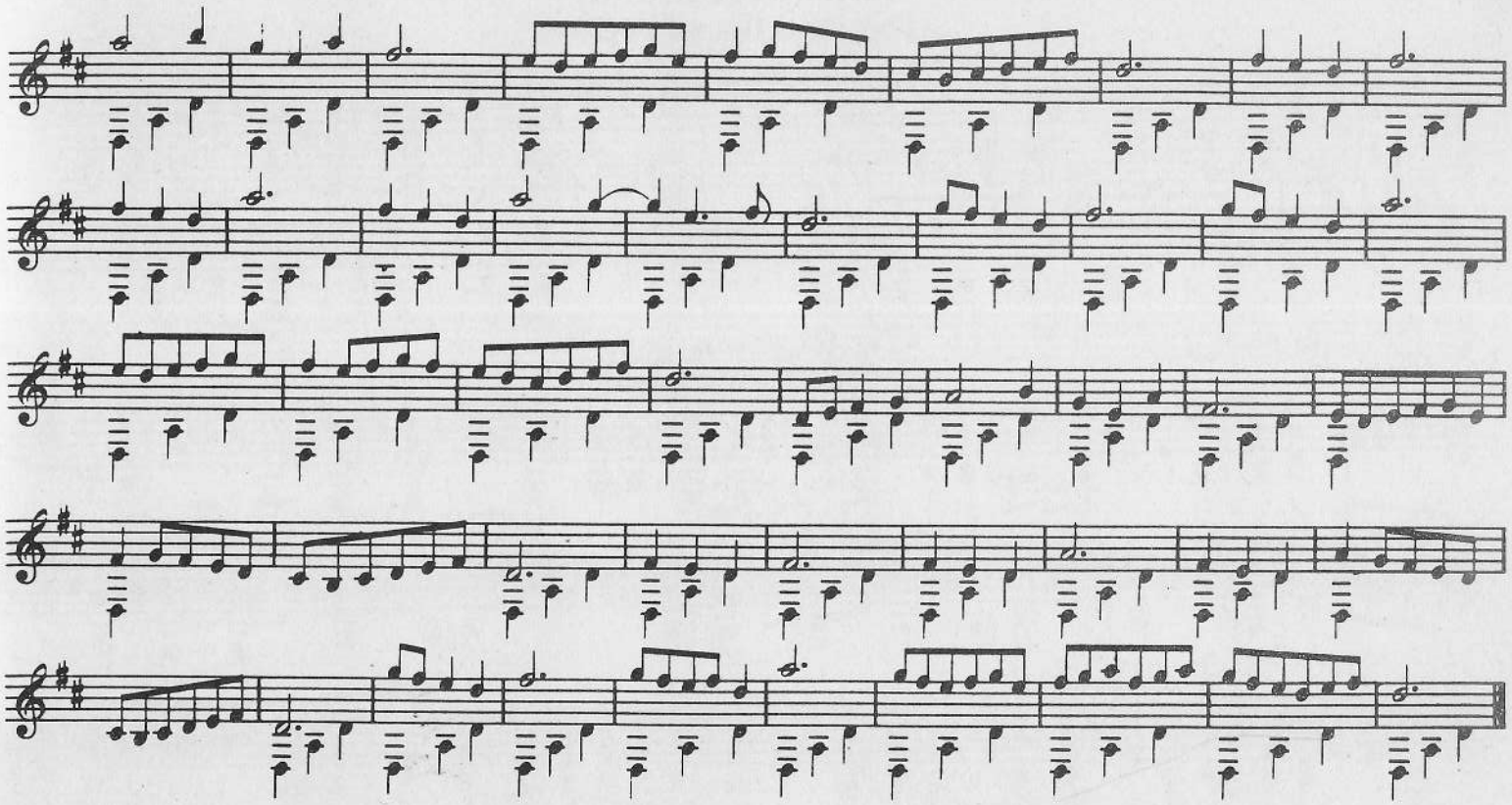


Nr. 59. Italiana(2).

(Pag. 177 e 178 dell' originale).

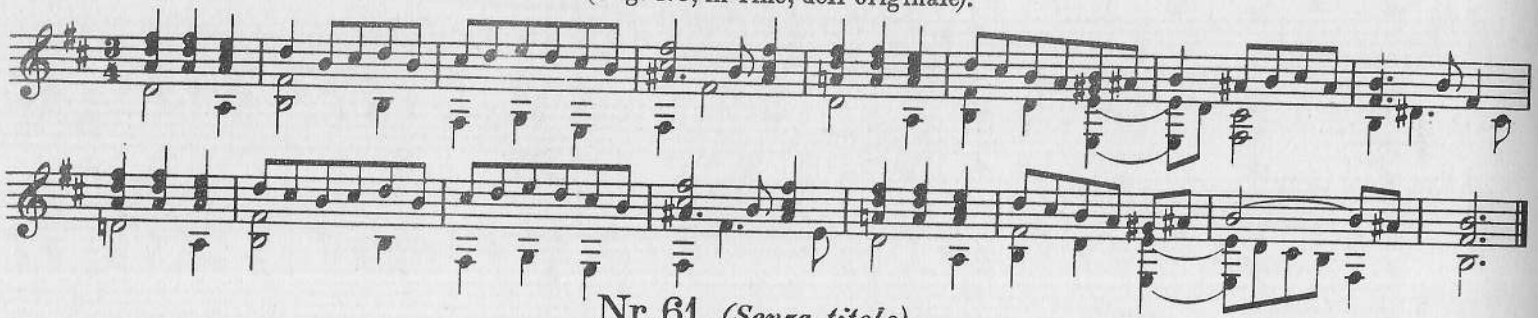


(1) (2) Cfr. col fac-simile.



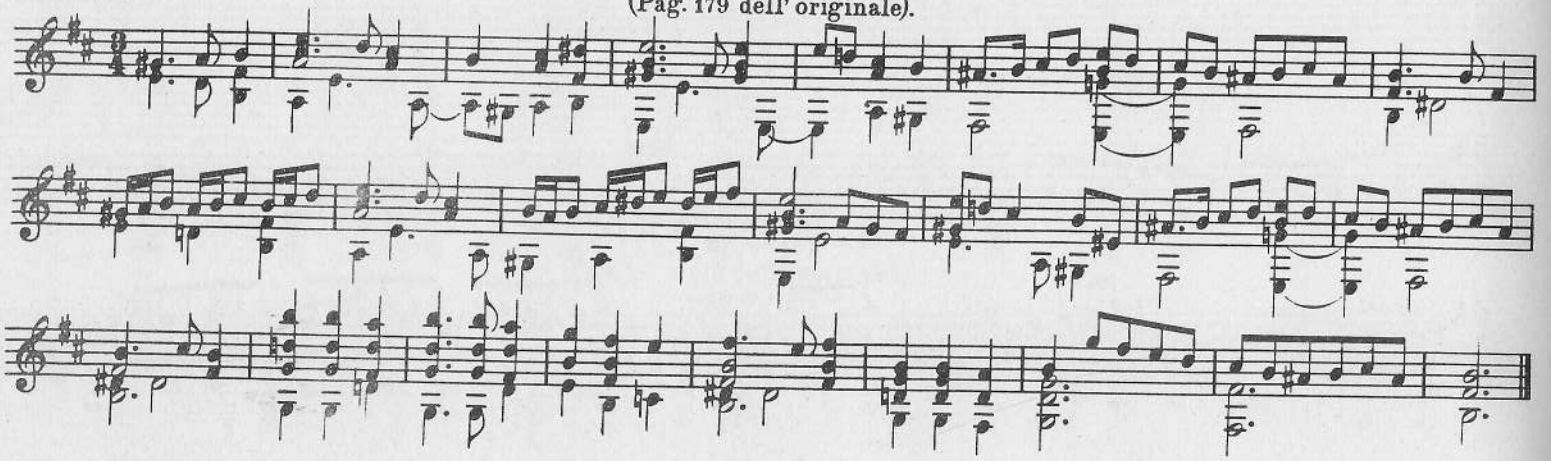
Nr. 60. Italiana.

(Pag. 178, in fine, dell'originale).



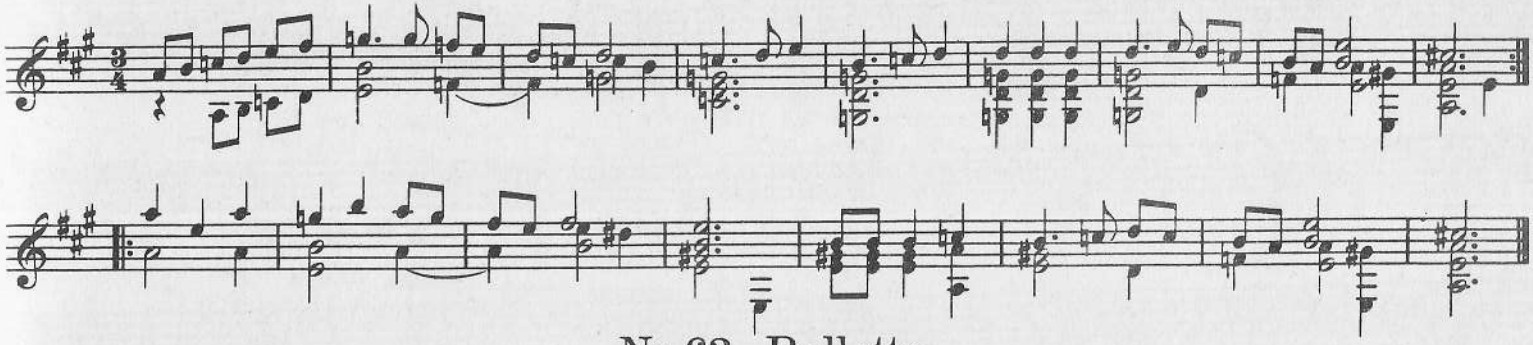
Nr. 61. *(Senza titolo)*.

(Pag. 179 dell'originale).



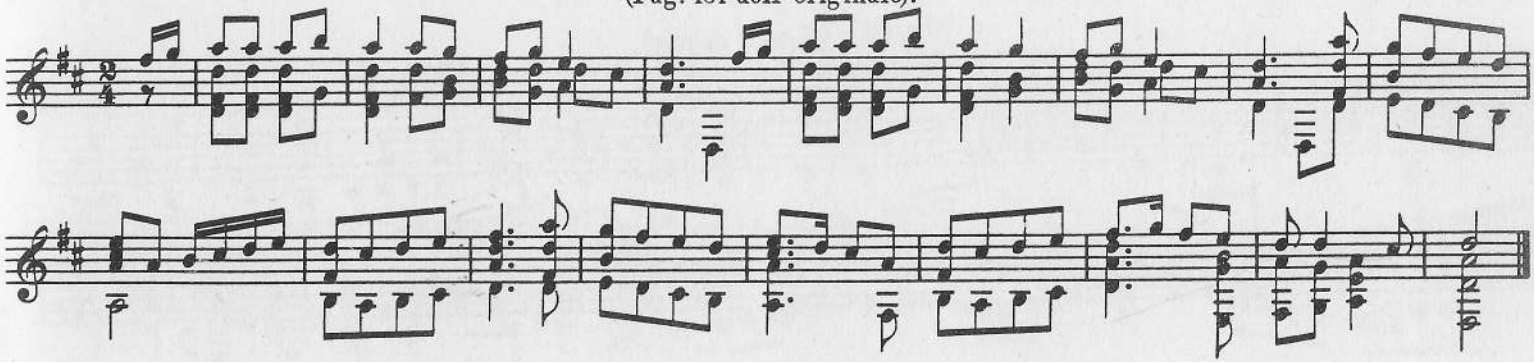
Nr. 62. Gagliarda nova.

(Pag. 180 dell' originale).



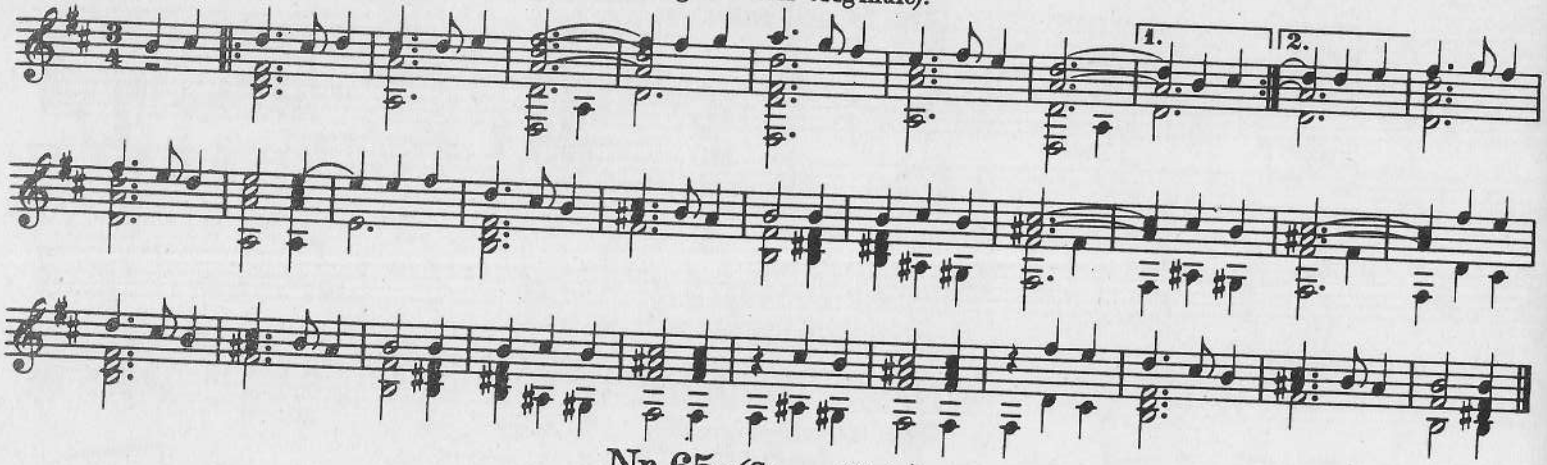
Nr. 63. Balletto.

(Pag. 181 dell' originale).



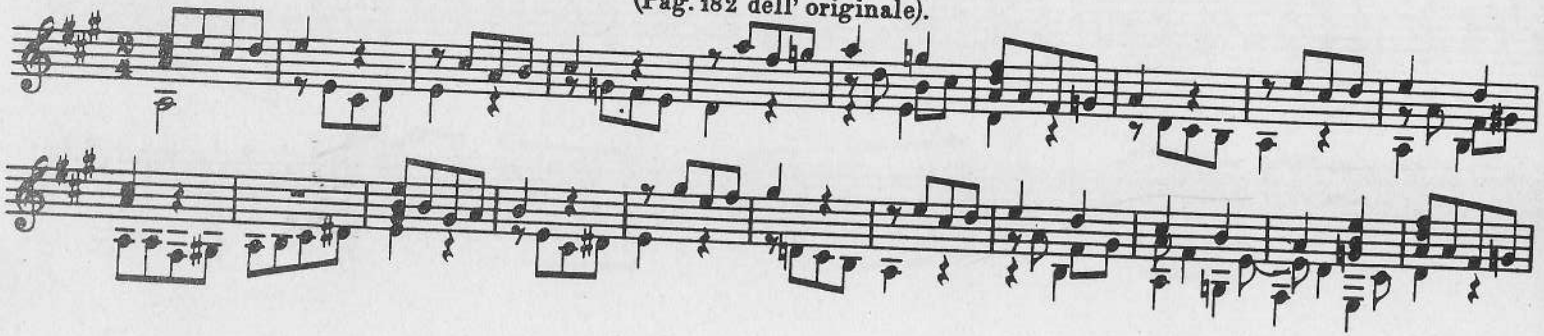
Nr. 64. (*Titolo indecifrabile*).

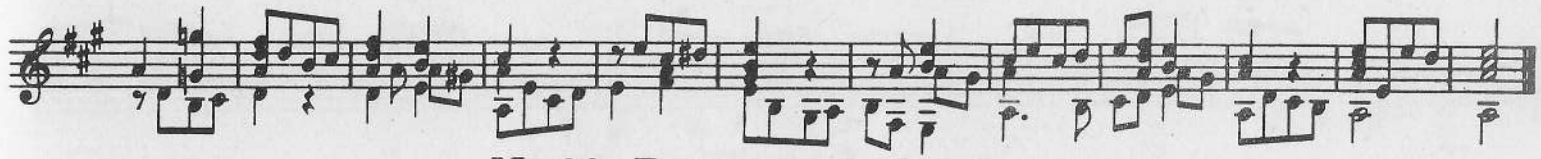
(Pag. 181 dell' originale).



Nr. 65. (*Senza titolo*).

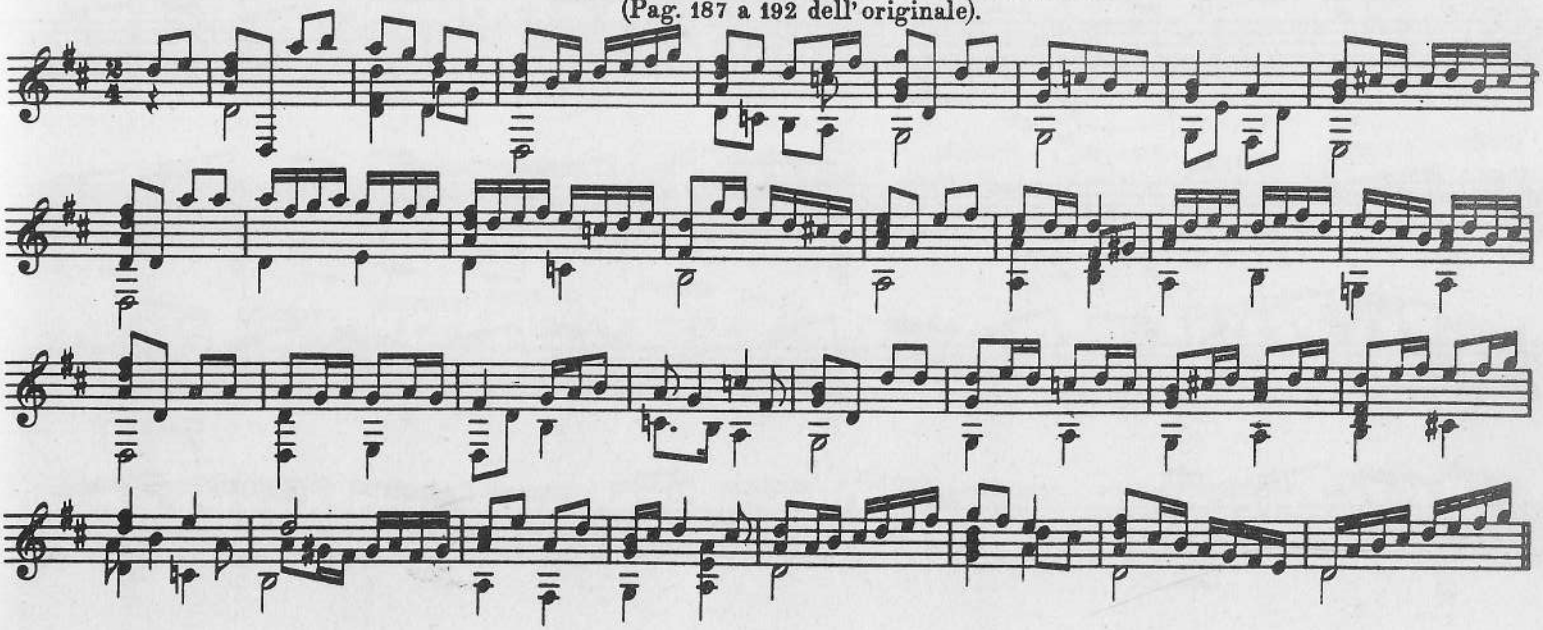
(Pag. 182 dell' originale).

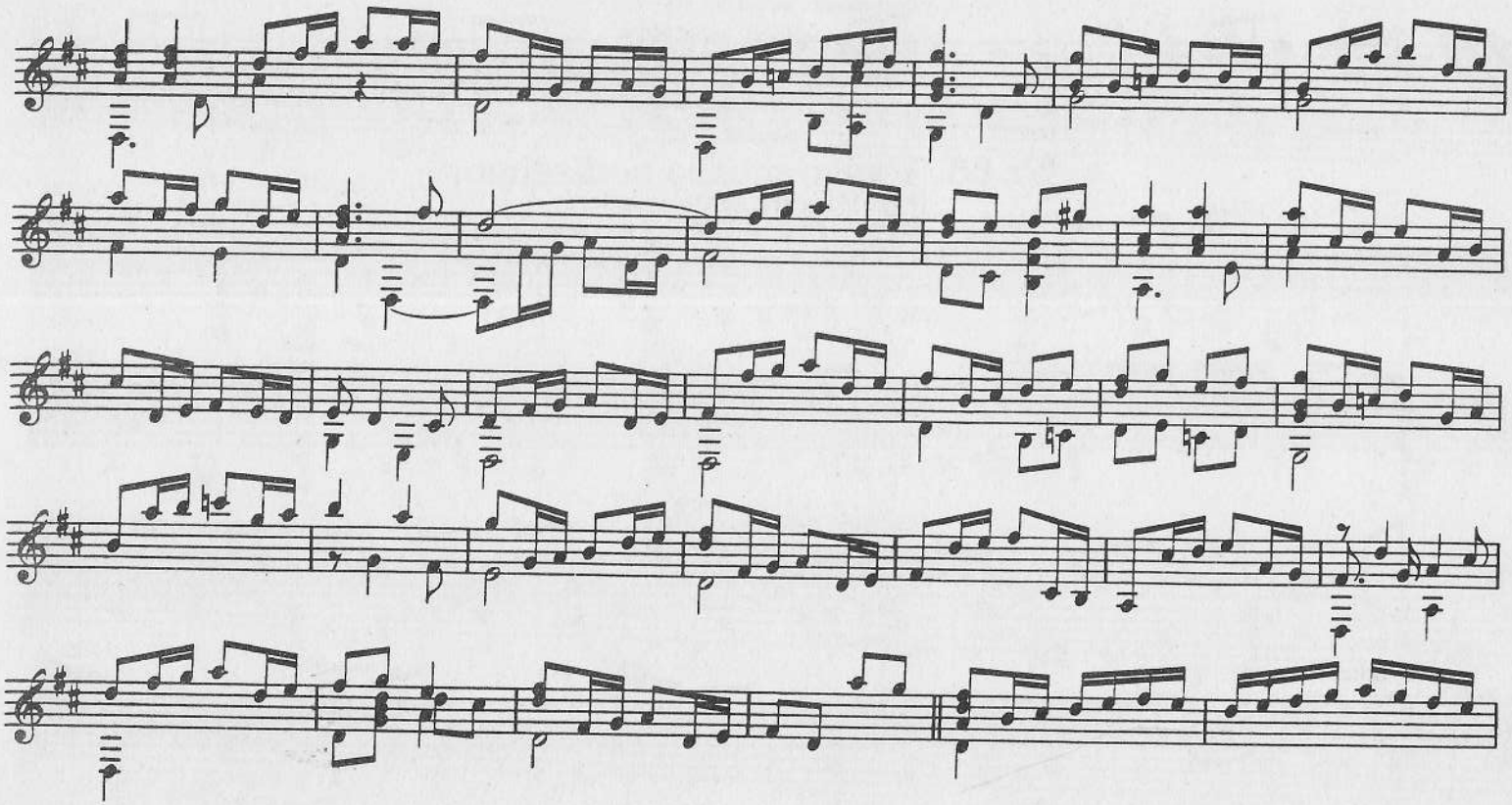


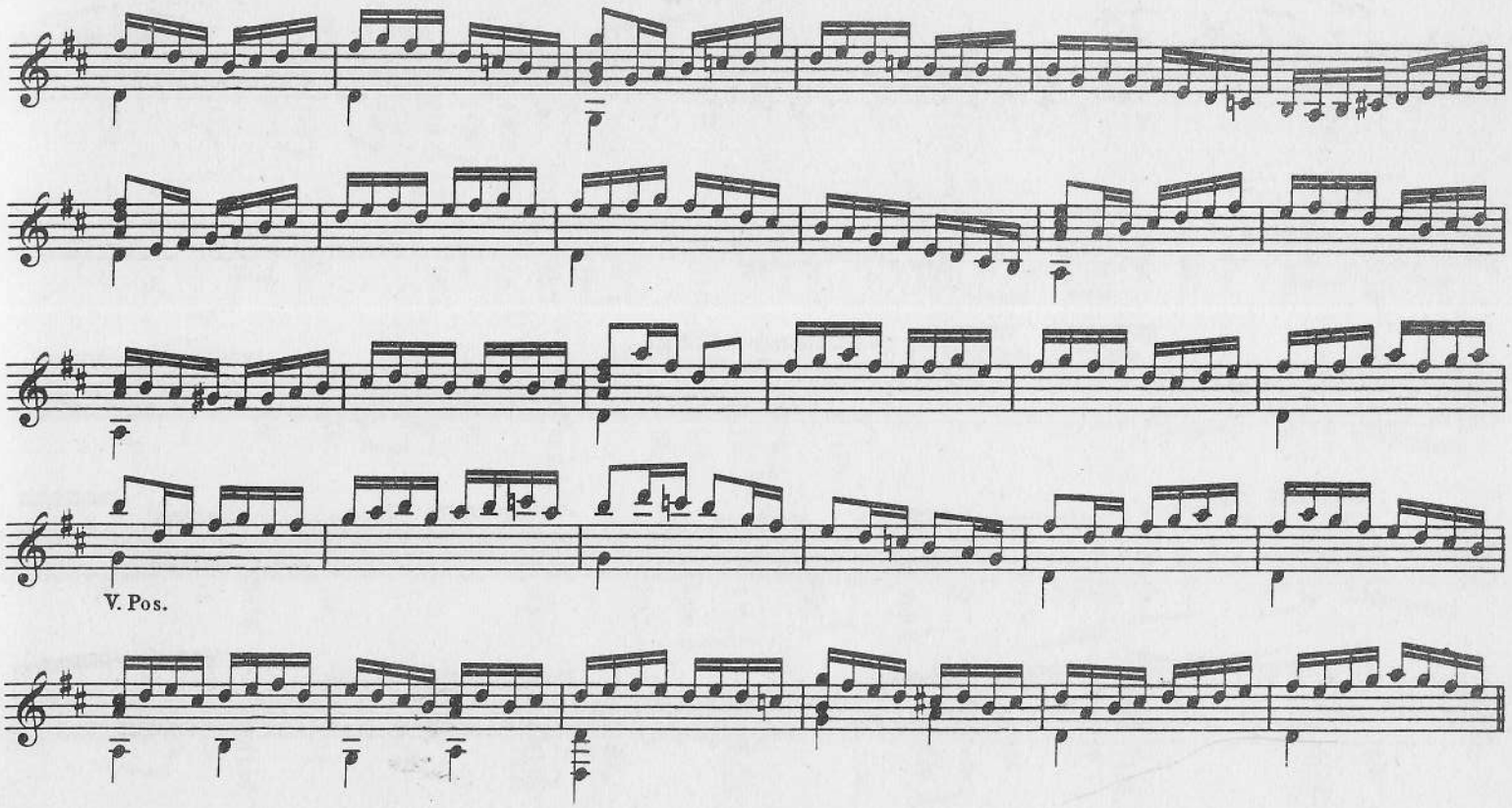


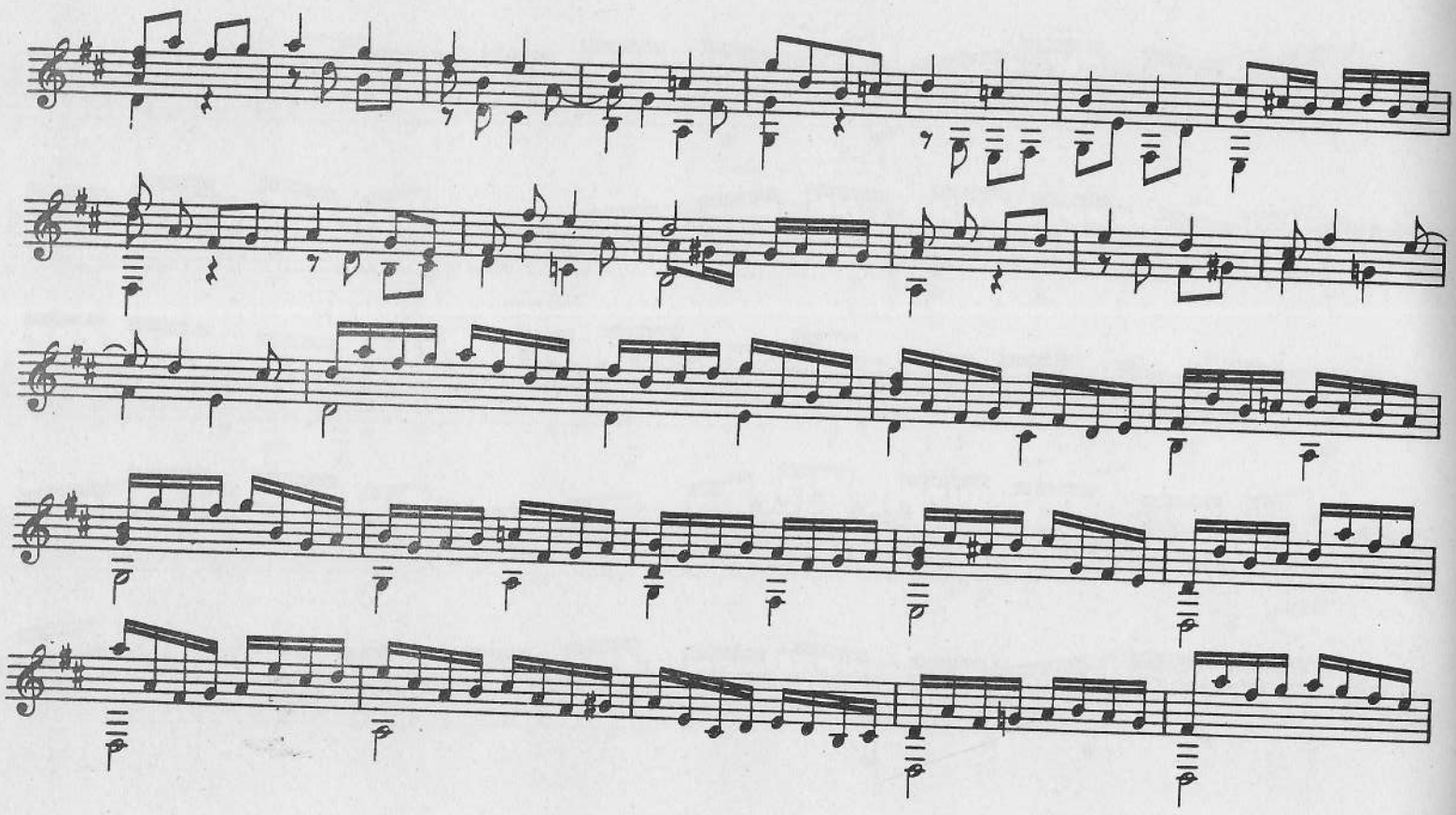
Nr. 66. Passo mezzo bonissimo.

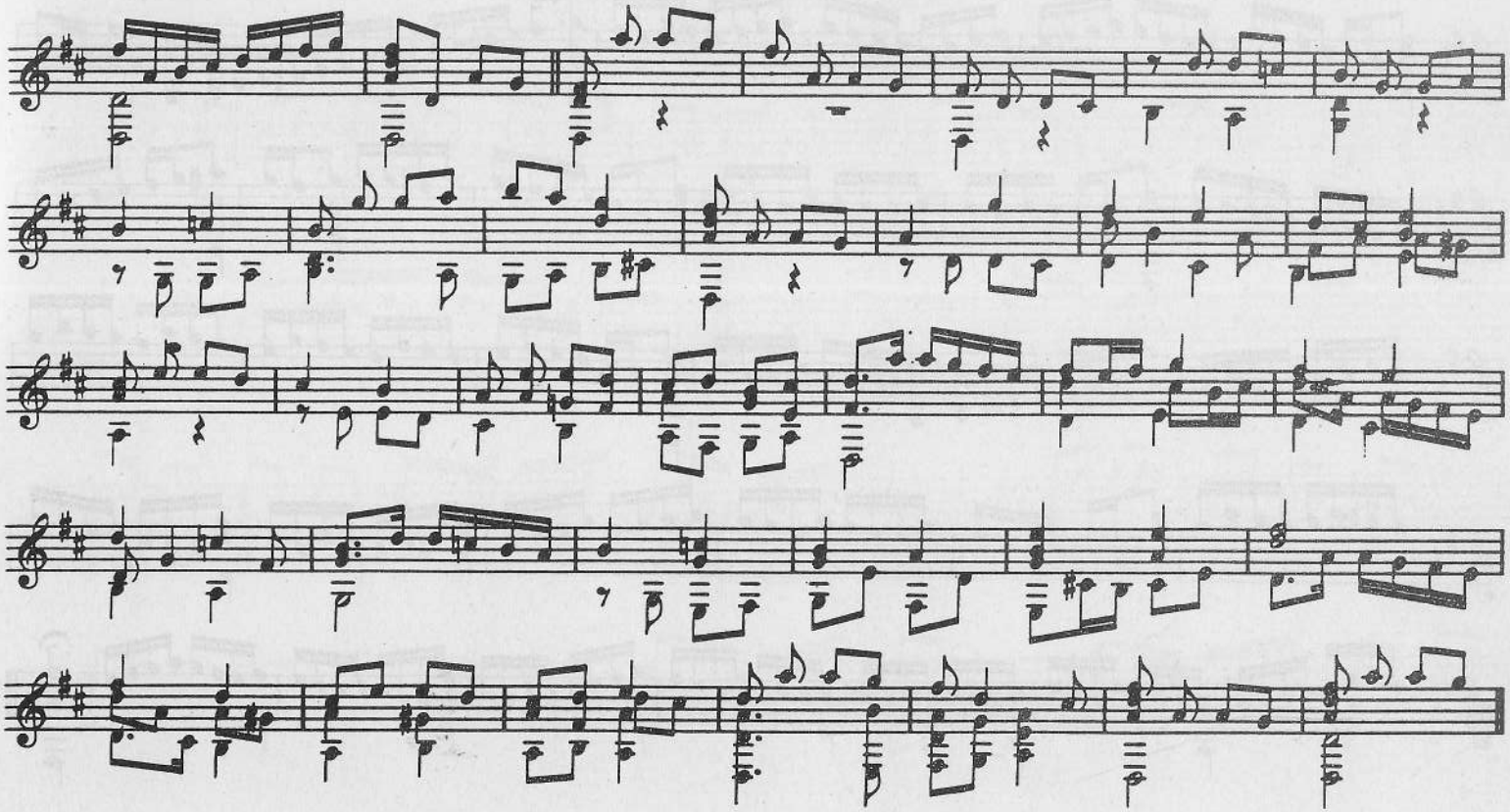
(Pag. 187 a 192 dell'originale).

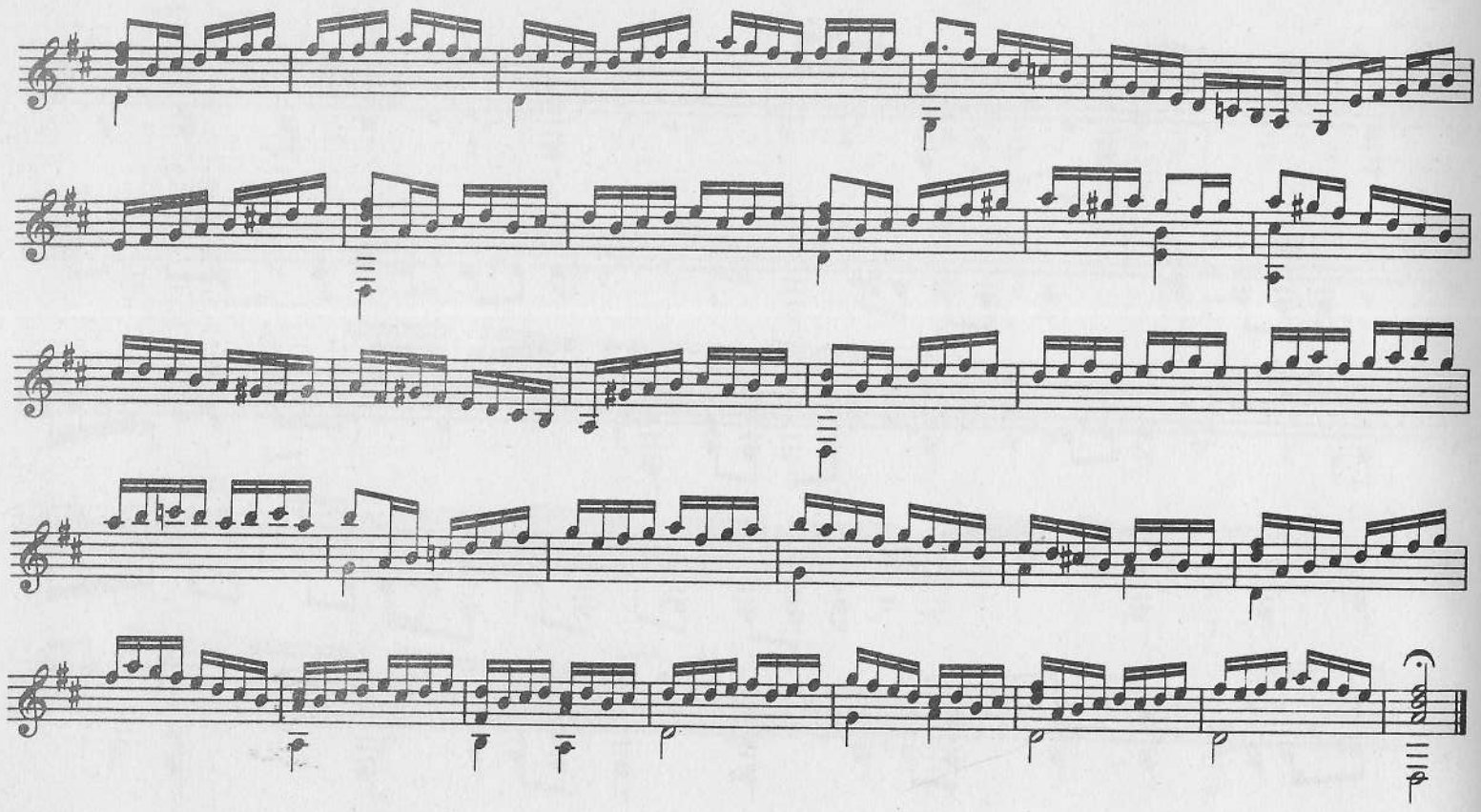





V. Pos.

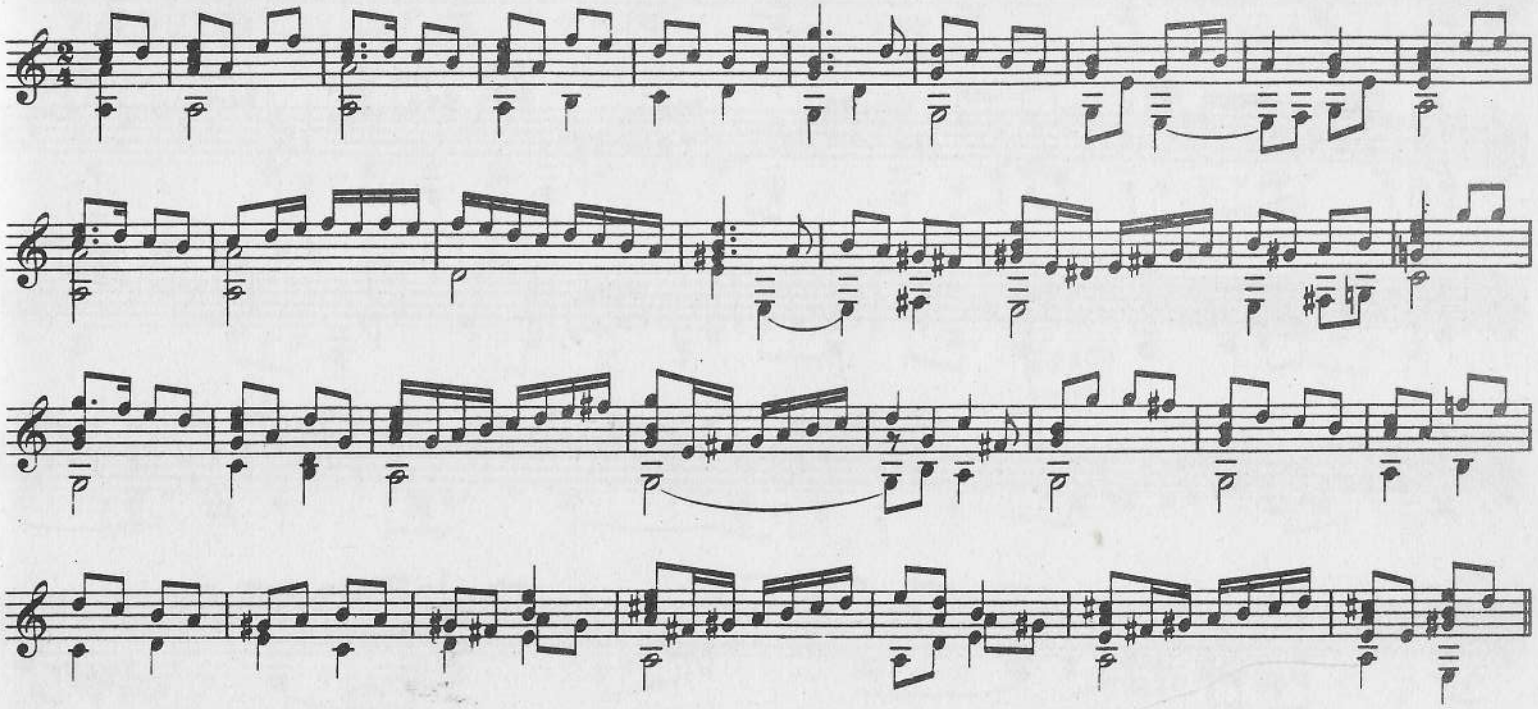


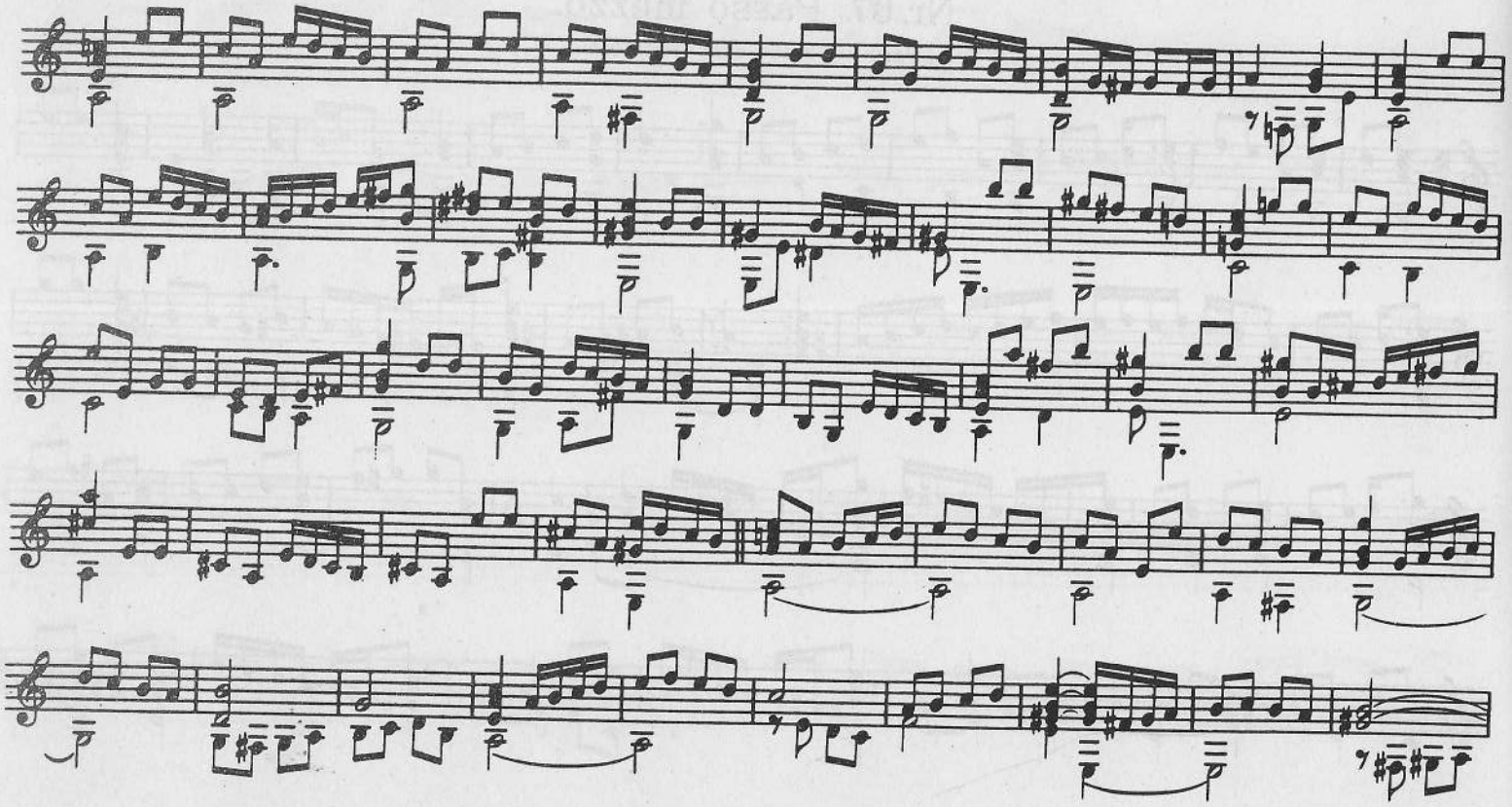
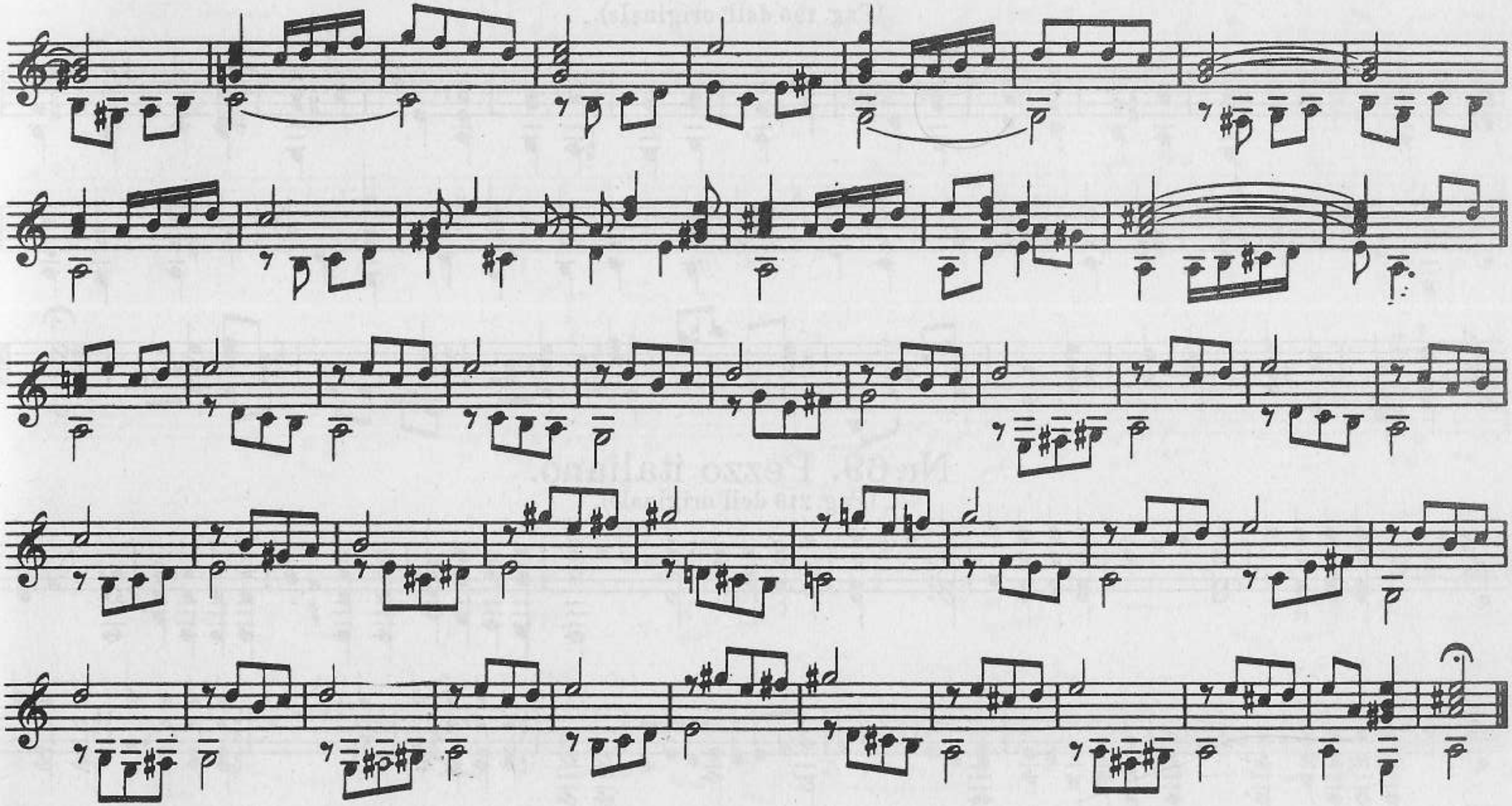




Nr. 67. Passo mezzo.

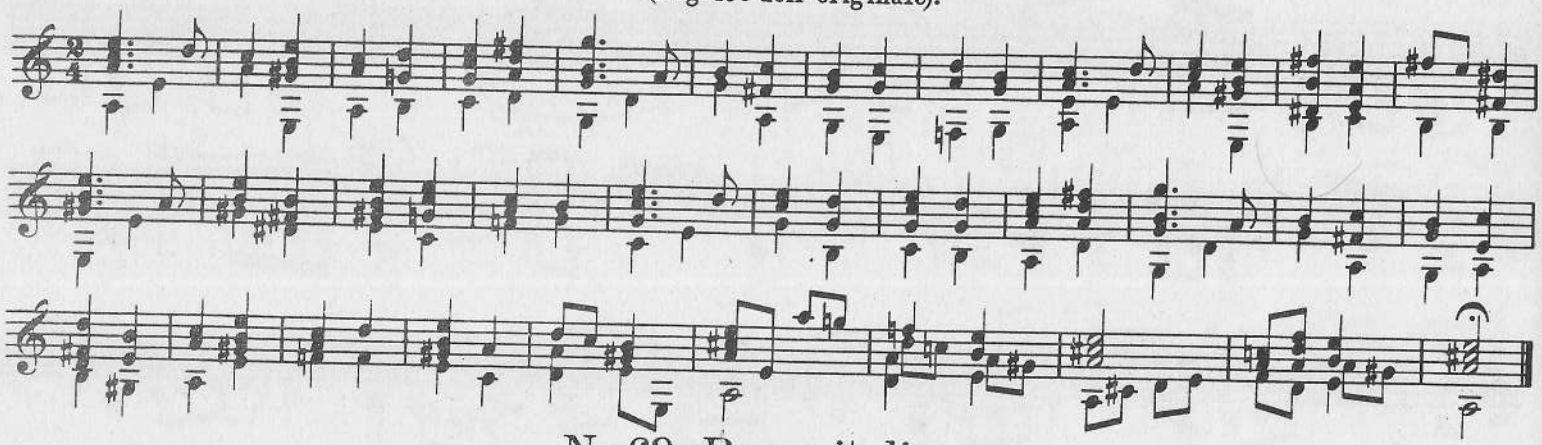
(Pag. 192 a 195 dell'originale).





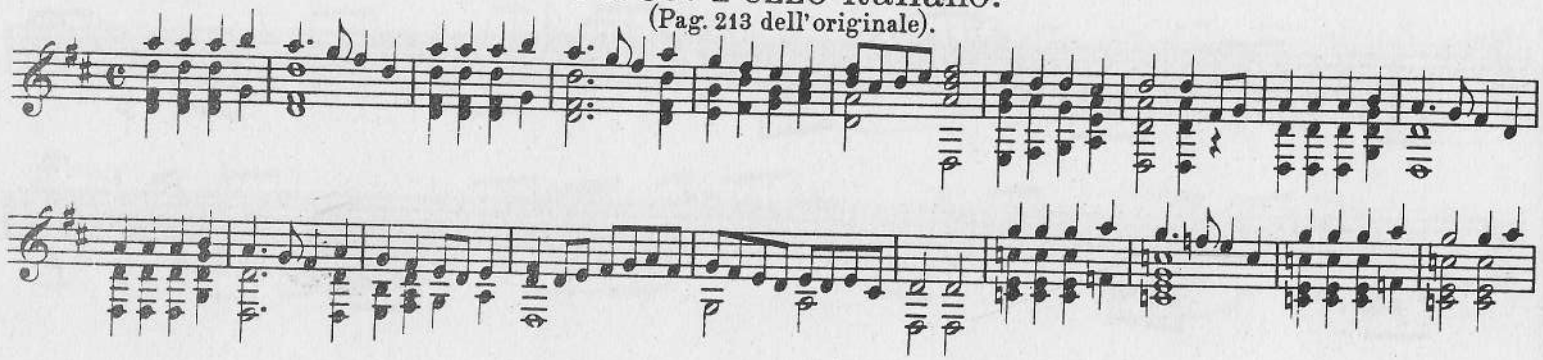
Nr. 68. Passo e mezzo comune.

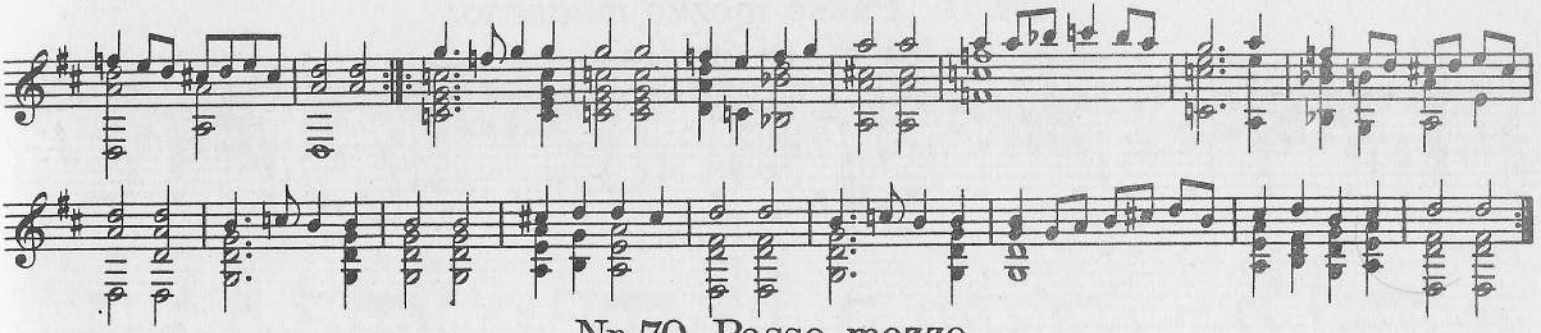
(Pag. 195 dell' originale).



Nr. 69. Pezzo italiano.

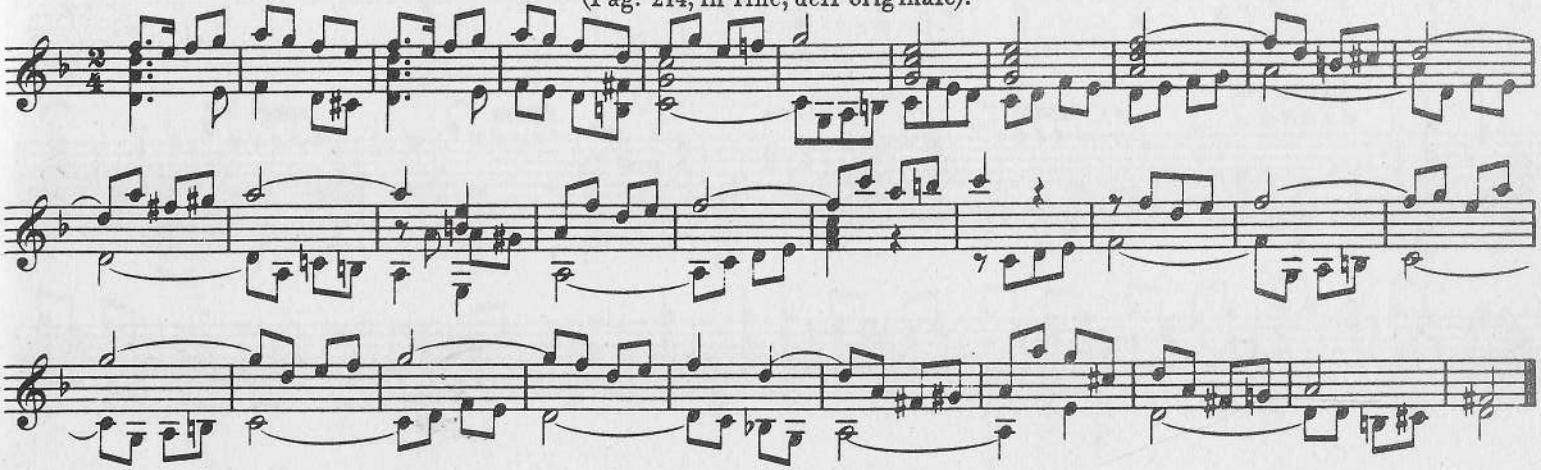
(Pag. 213 dell'originale).





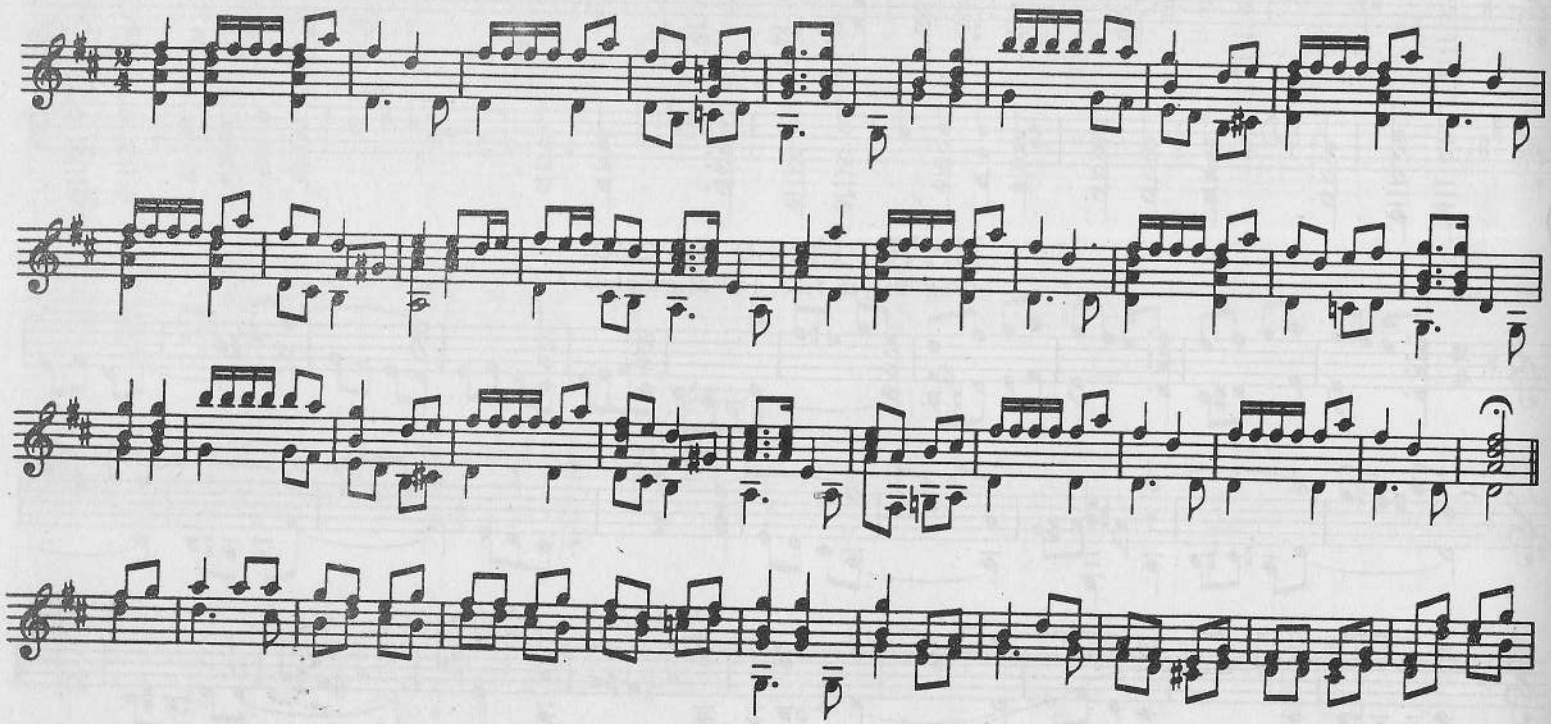
Nr. 70. Passo mezzo.

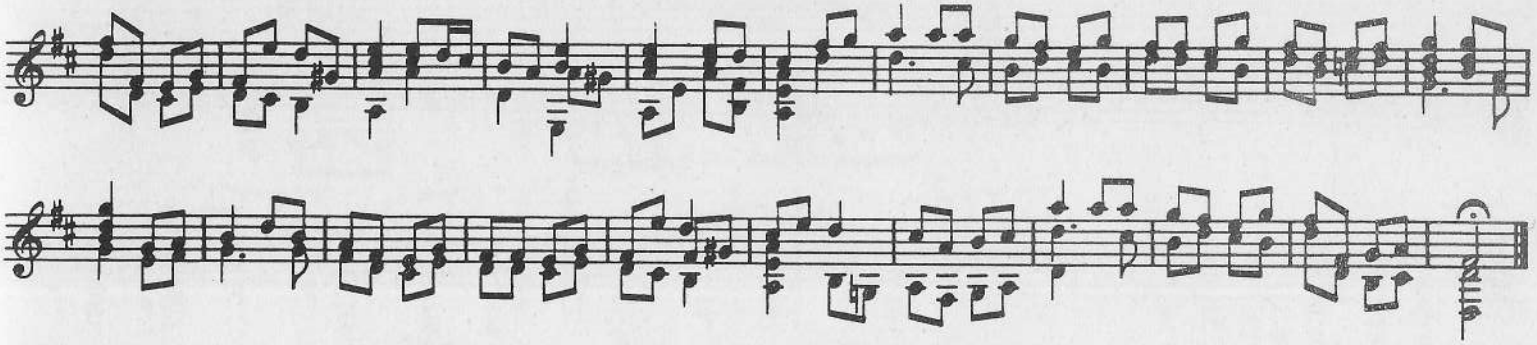
(Pag. 214, in fine, dell'originale).



Nr. 71. Passo mezzo moderno.

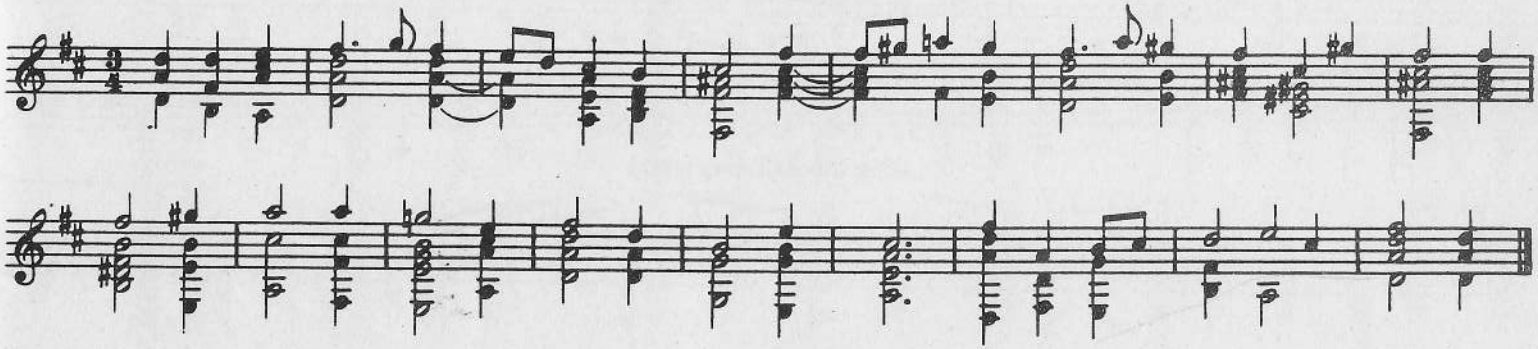
(Pag. 215 a 216 dell' originale).





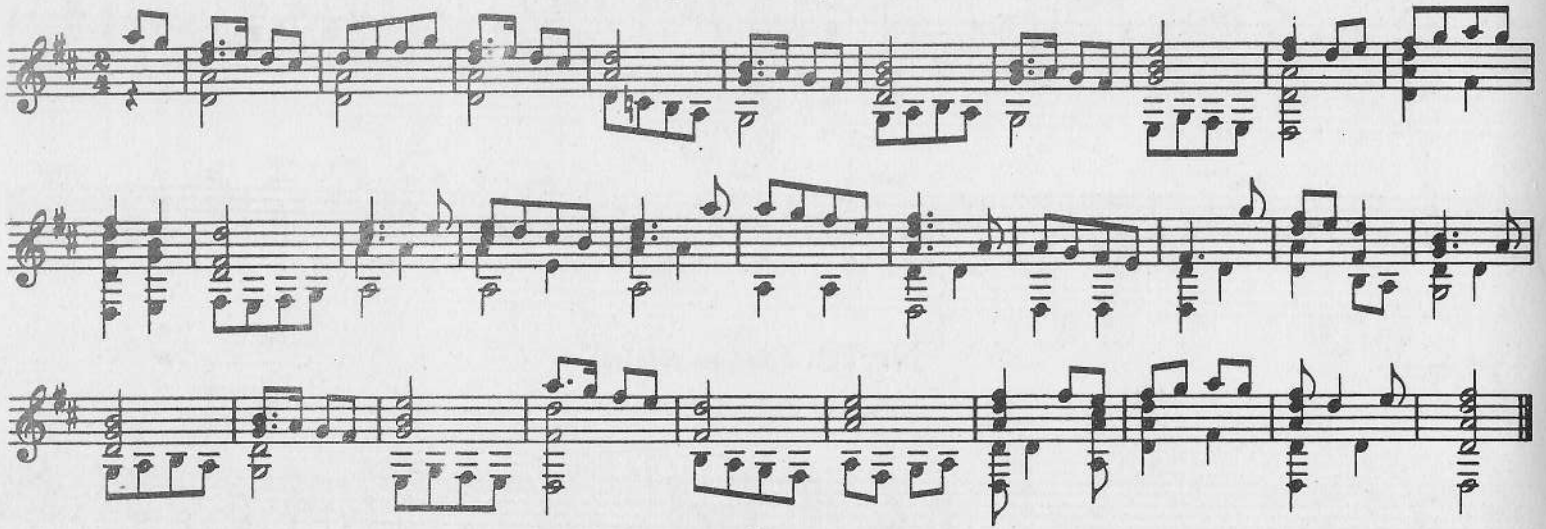
Nr. 72. (*Senza titolo*).

(Pag. 217 dell' originale).



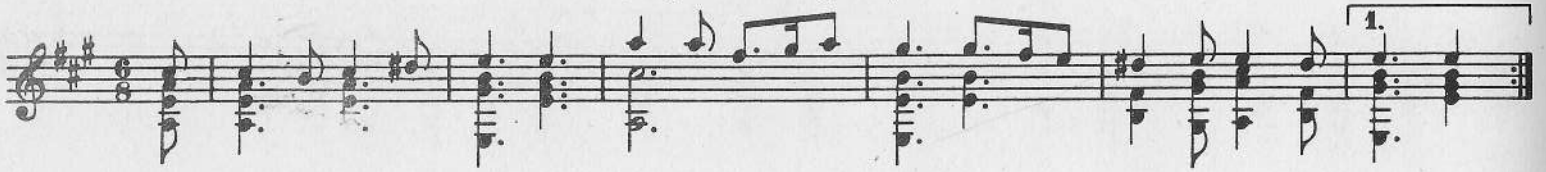
Nr. 73. Pavana.

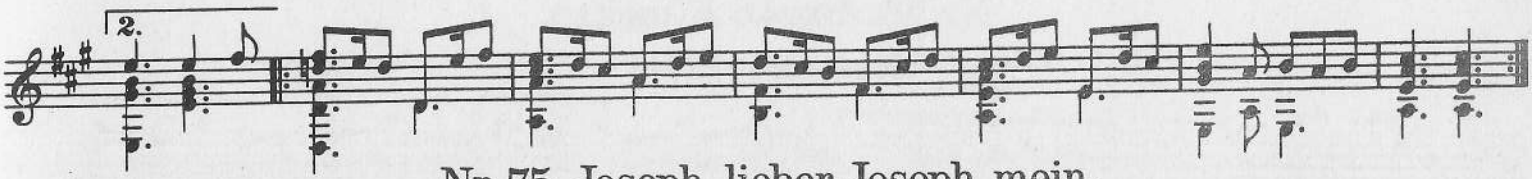
(Pag. 217 dell' originale).



Nr. 74. Corrente.

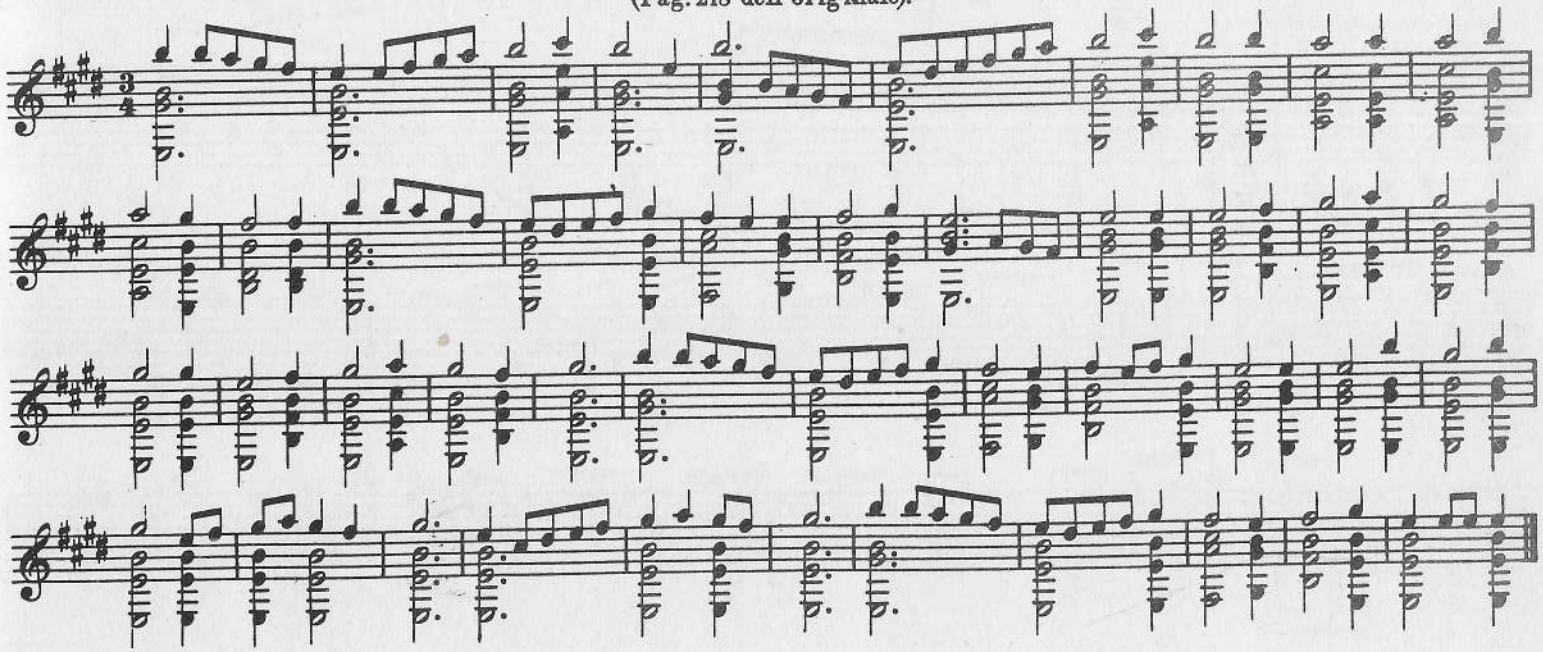
(Pag. 218 dell' originale).





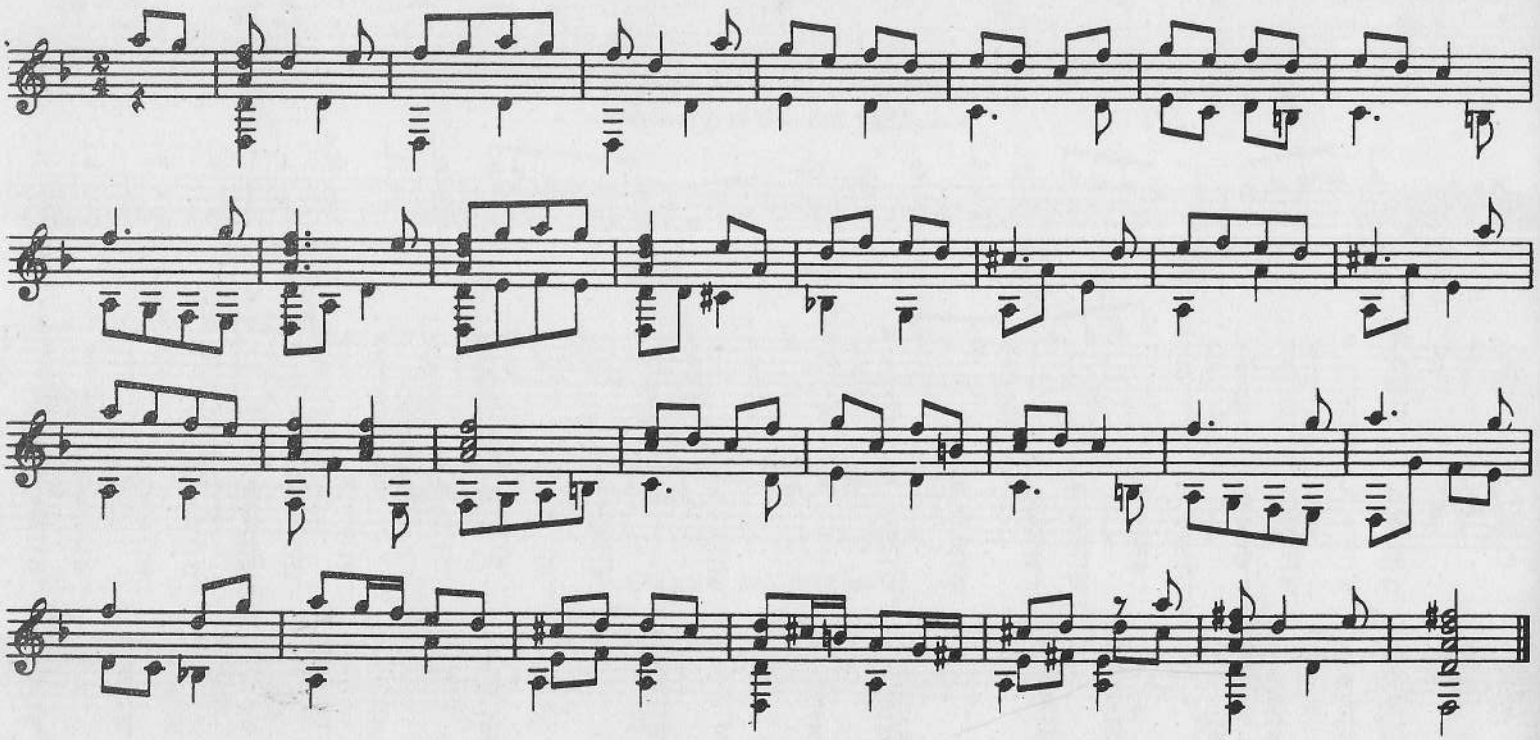
Nr. 75. Joseph, lieber Joseph mein.

(Pag. 218 dell' originale).



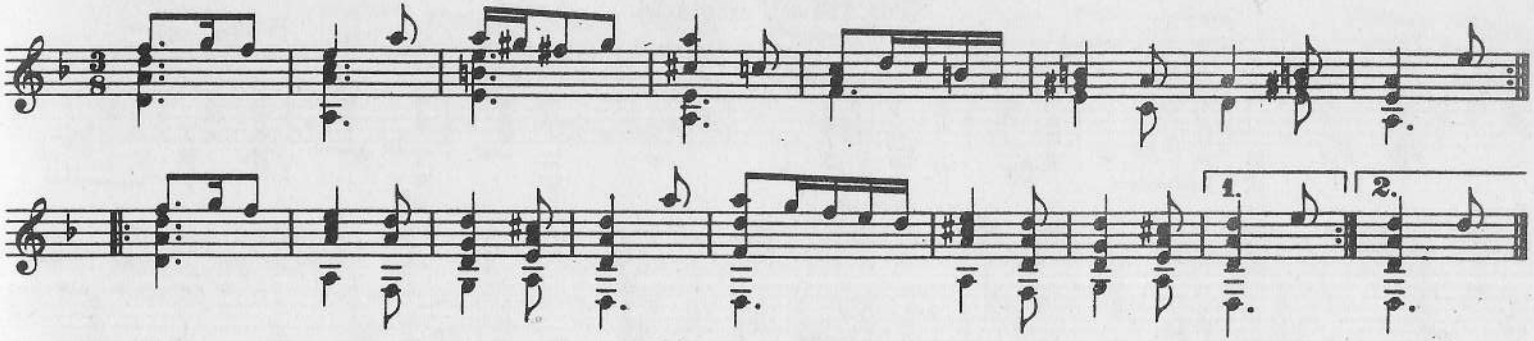
Nr. 76. Passo e mezzo.

(Pag. 219 dell' originale).



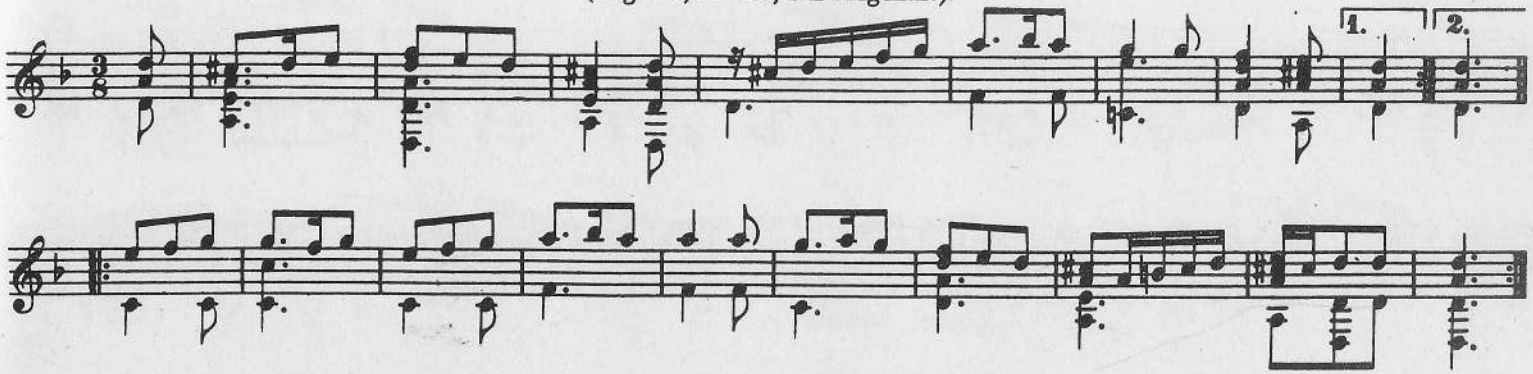
Nr. 77. Courante.

(Pag. 219 dell' originale).



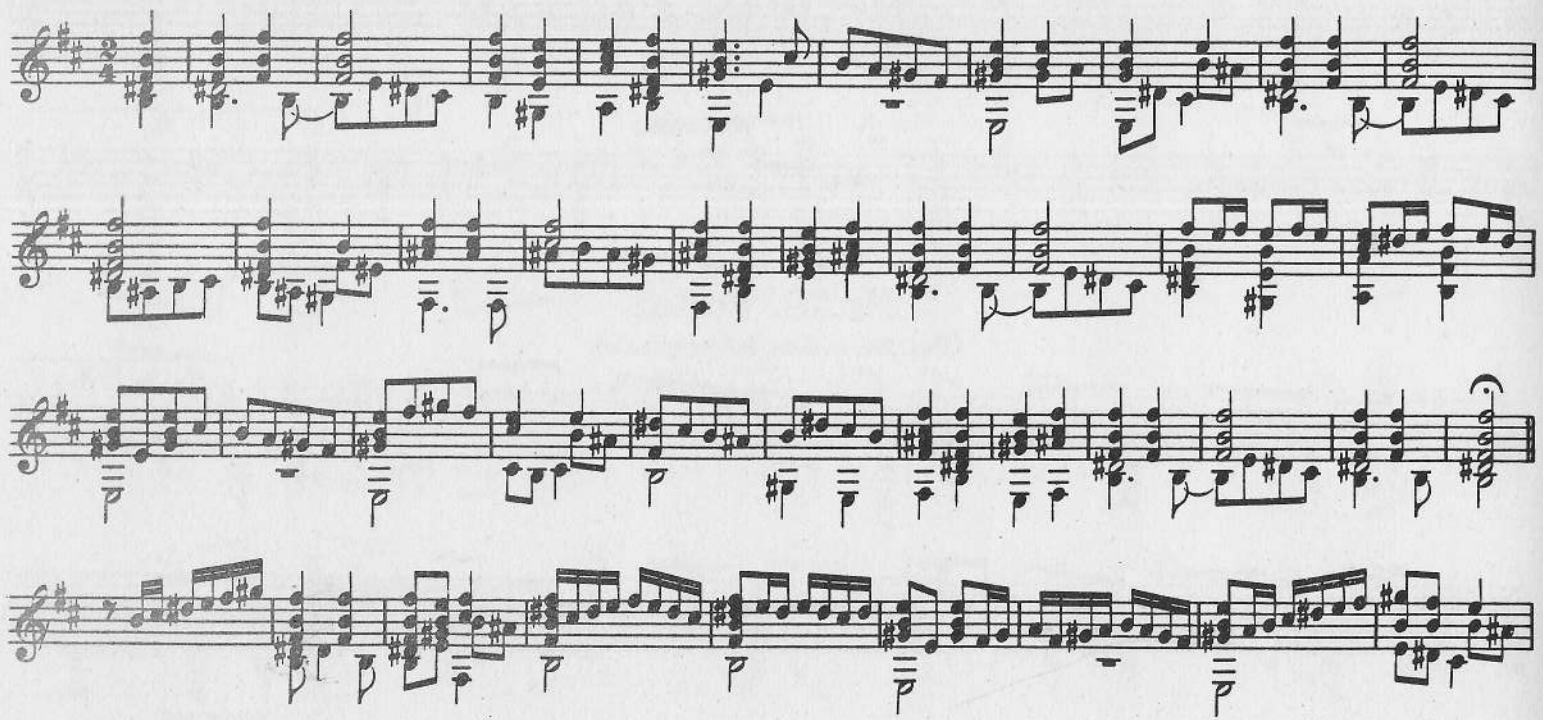
Nr. 78. Volte.

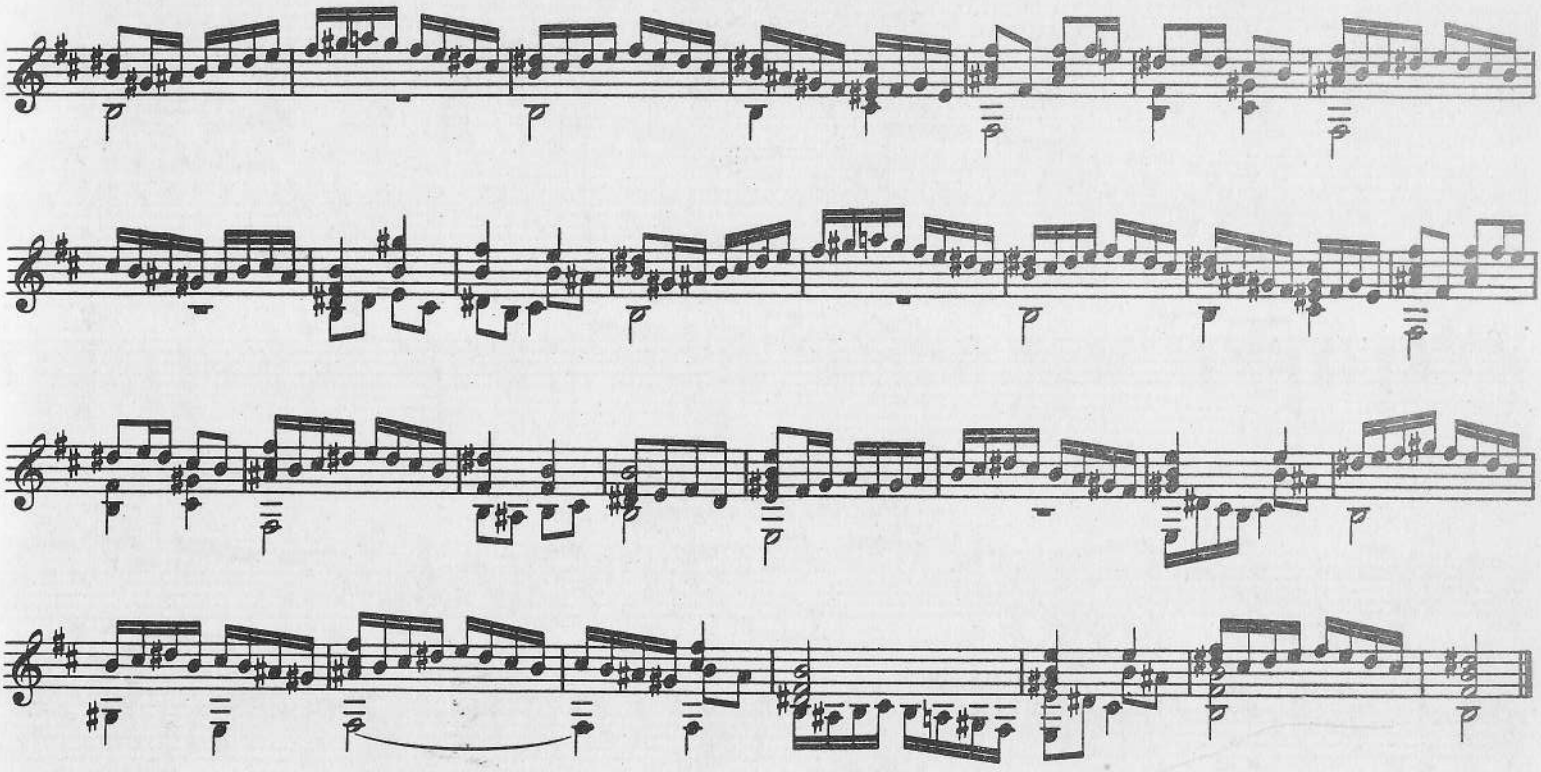
(Pag. 219, in fine, dell' originale).



Nr. 79. Passo mezzo moderno in semitono.

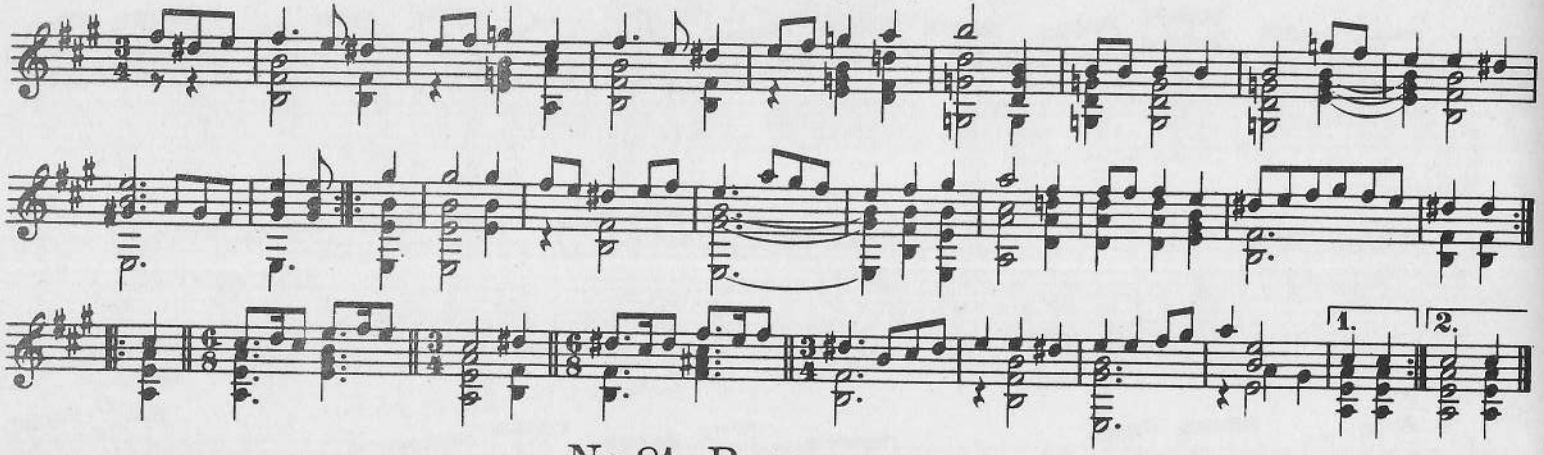
(Pag. 220 dell' originale).





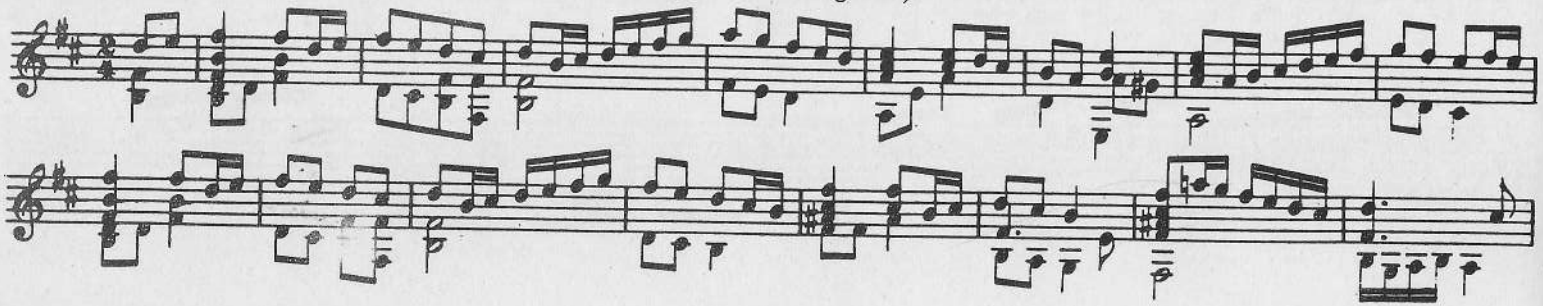
Nr. 80. Gagliarda nova.

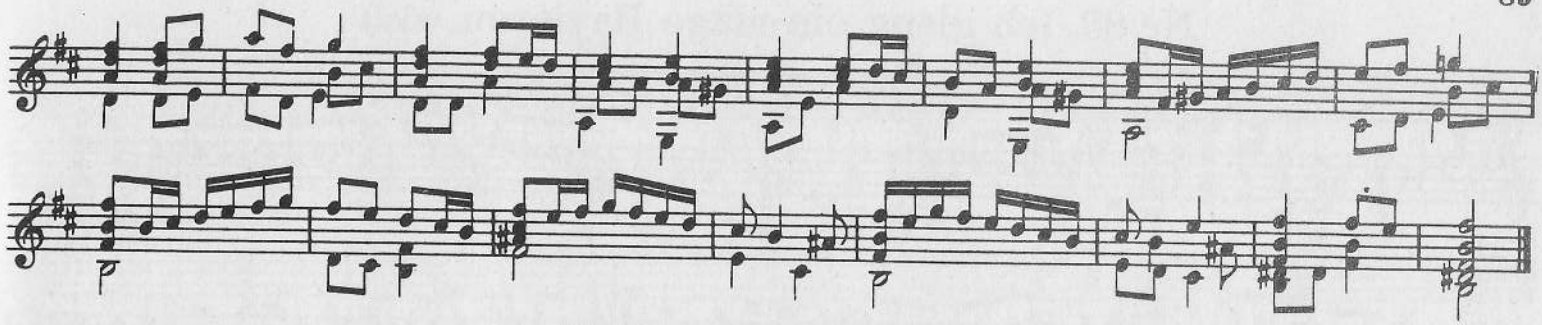
(Pag. 222 dell' originale).



Nr. 81. Passo mezzo.

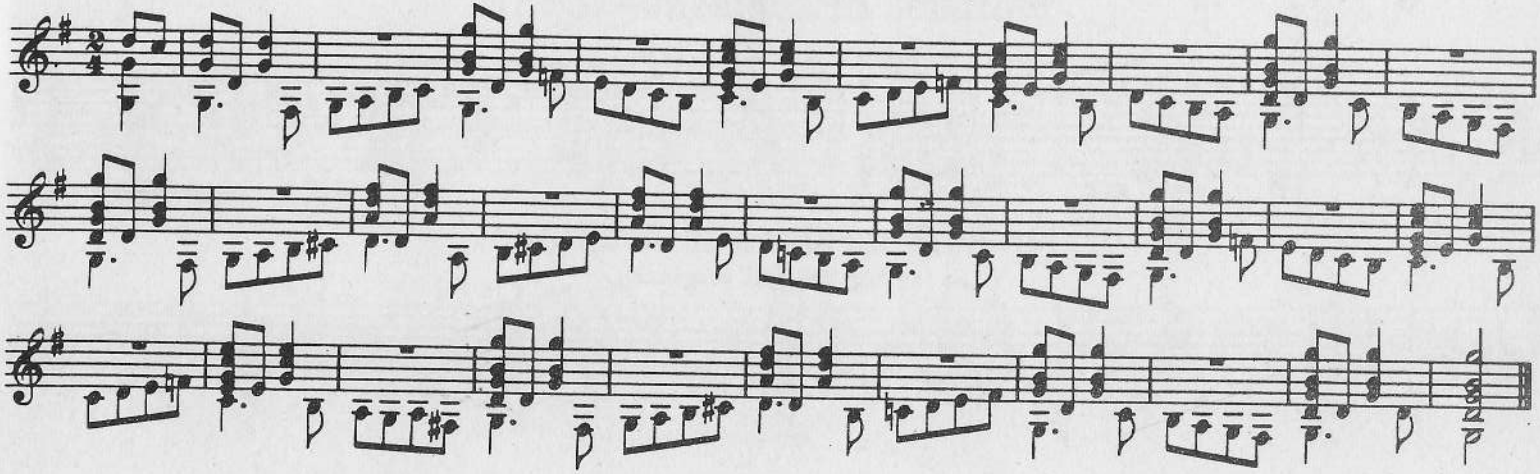
(Pag. 223 dell' originale).





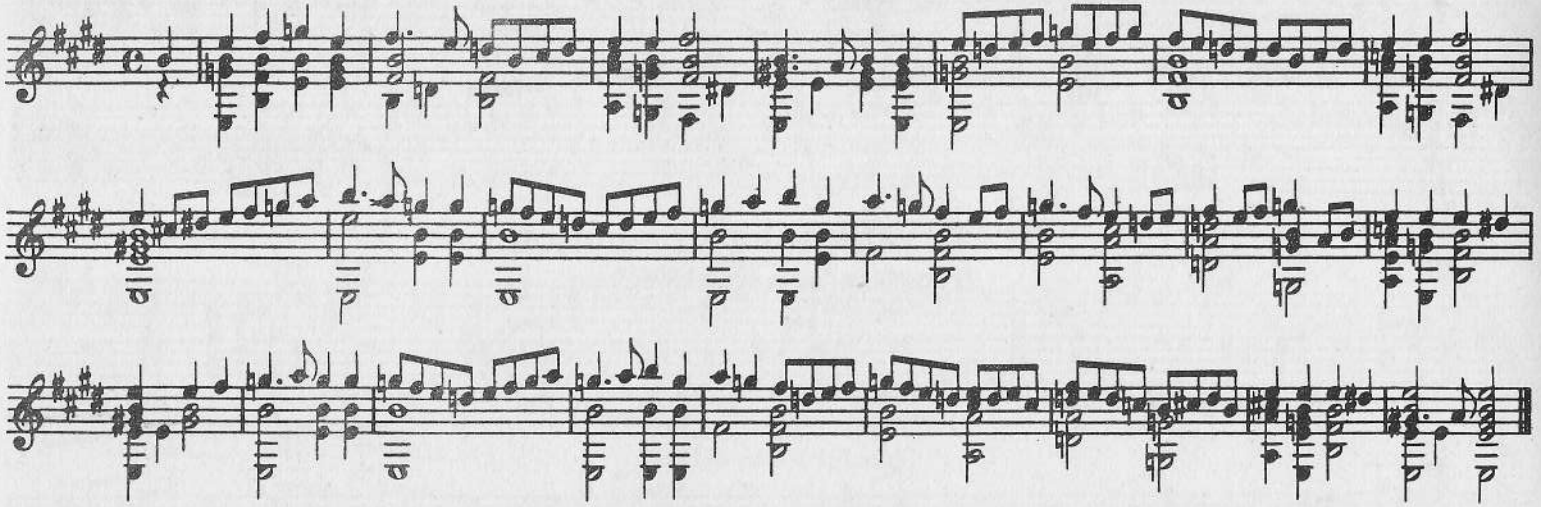
Nr. 82. Veneziana in semitono.

(Pag. 223, in fine, e 224 dell'originale).



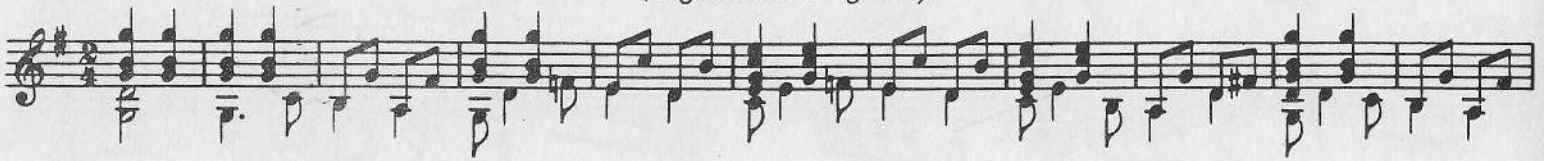
Nr. 83. Ich gieng ein mage Bayieren. (sic!)

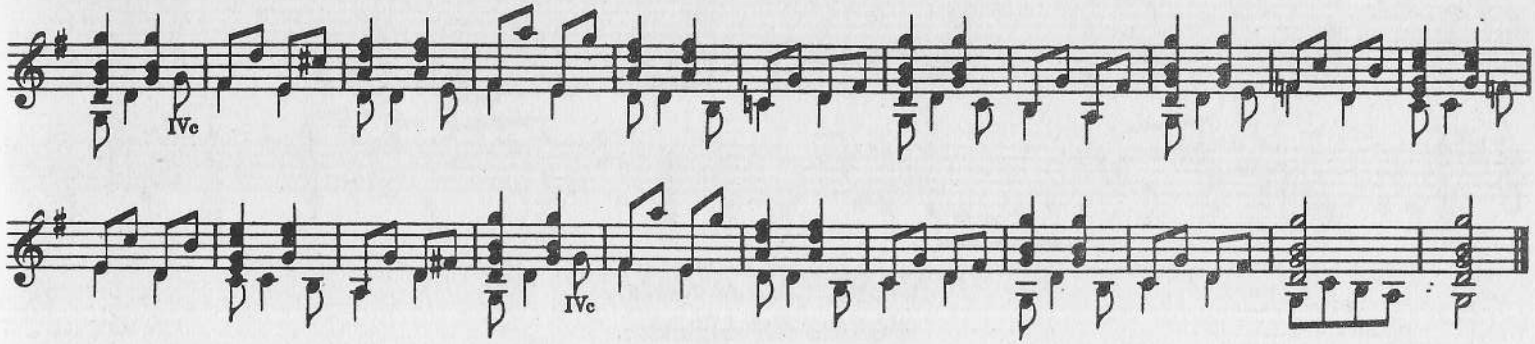
(Pag. 225 dell' originale).



Nr. 84. Veneziana in semitono.

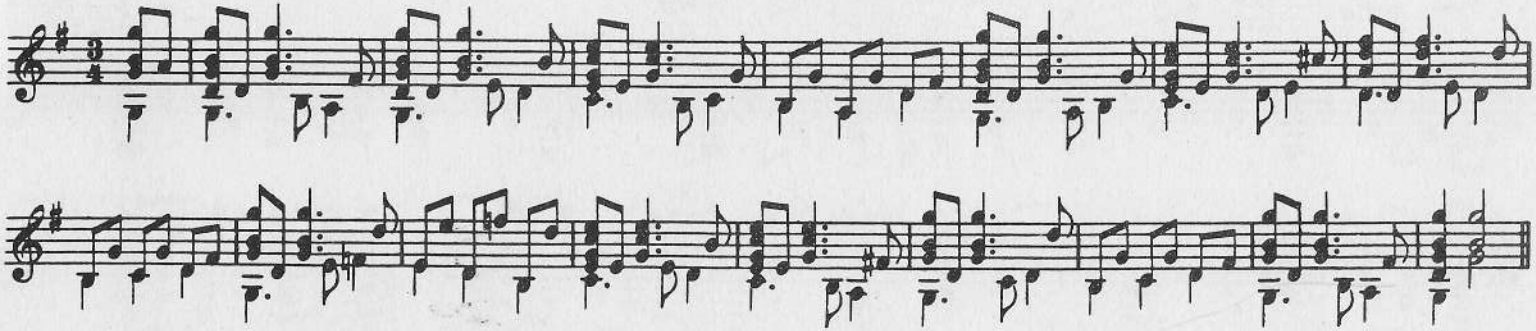
(Pag. 226 dell' originale).





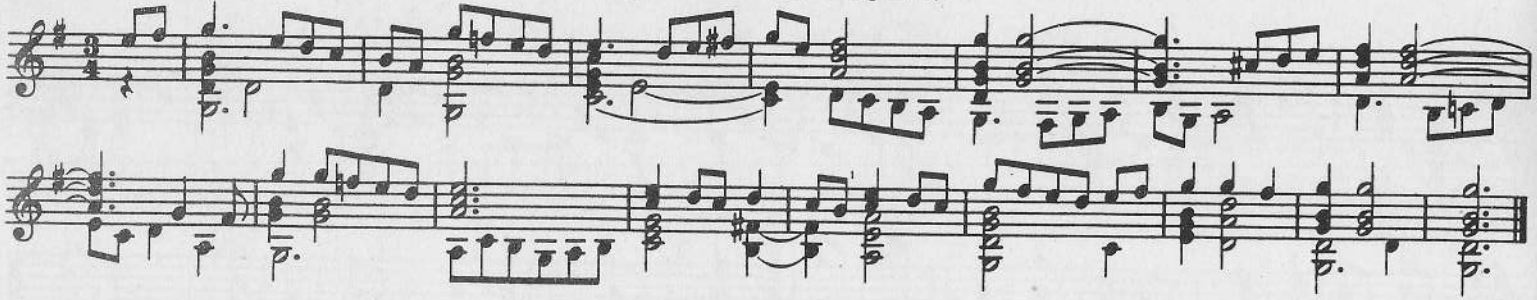
Nr. 85. Veneziana in semitono.

(Pag. 227 dell' originale).



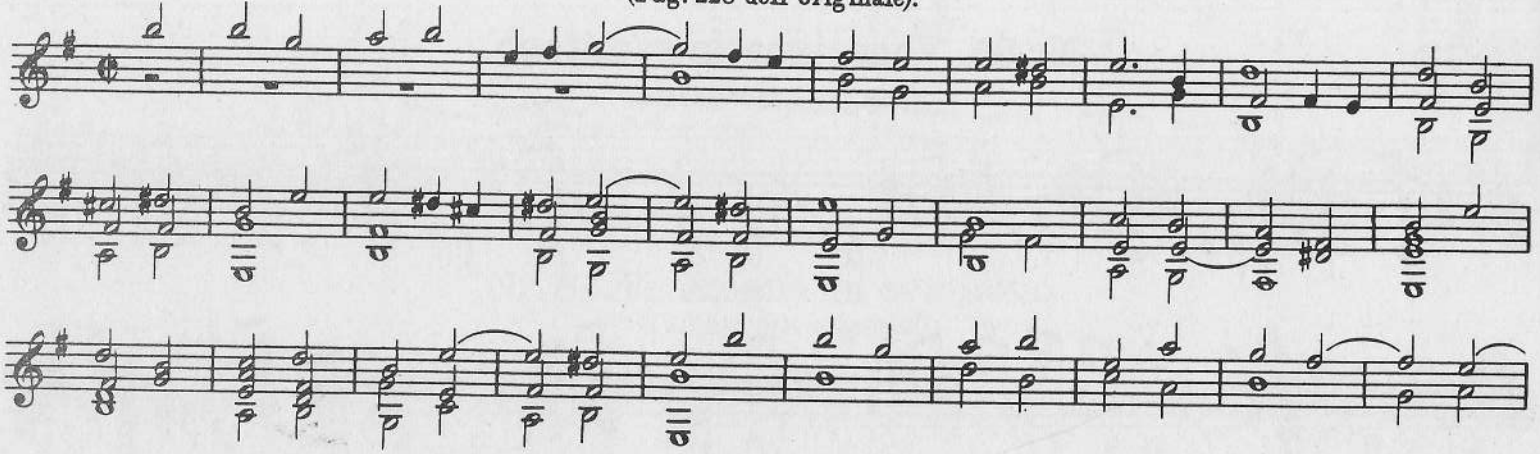
Nr. 86. Veneziana.

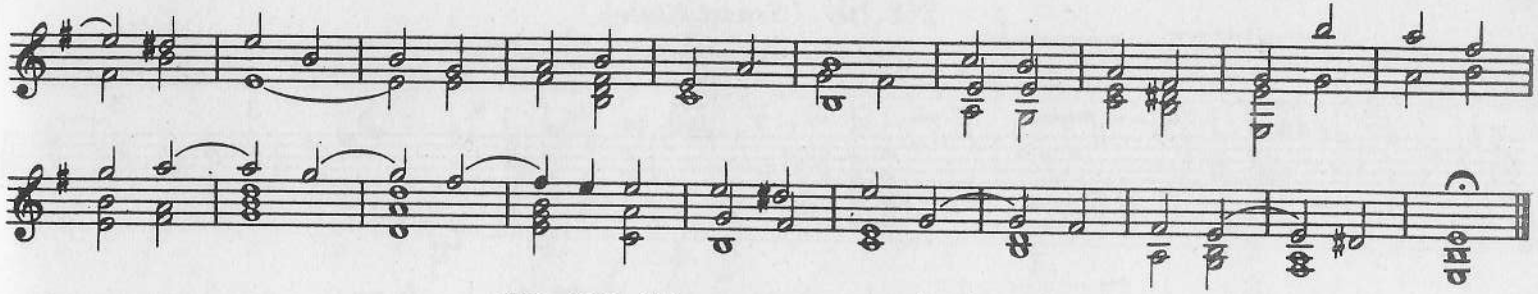
(Pag. 227 e 228 dell' originale).



Nr. 87. (*Senza titolo*).

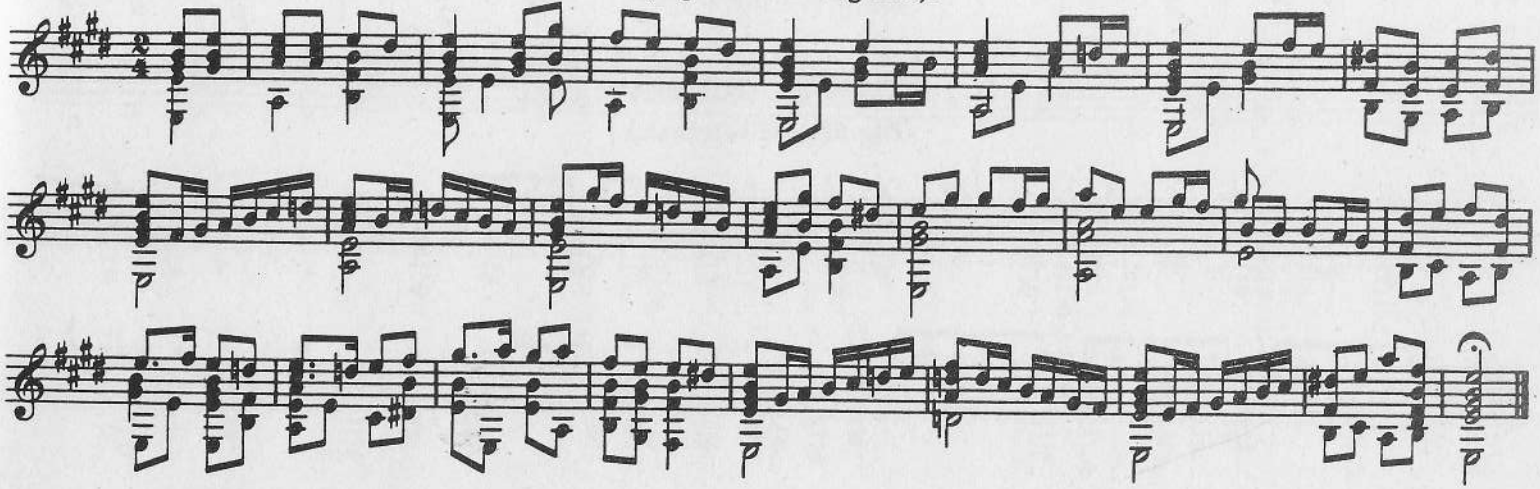
(Pag. 228 dell' originale).





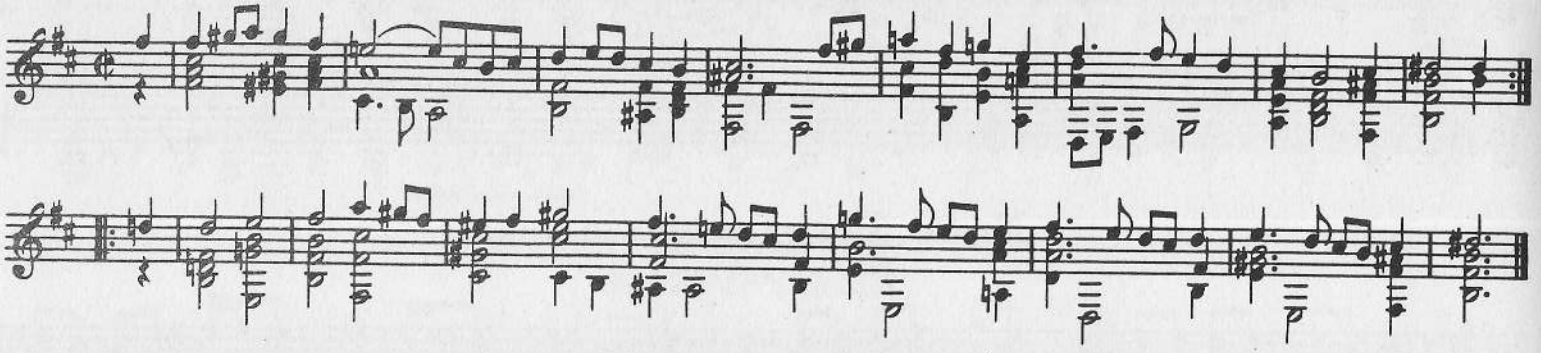
Nr. 88. Bergamasco in tenor.

(Pag. 229 dell' originale).



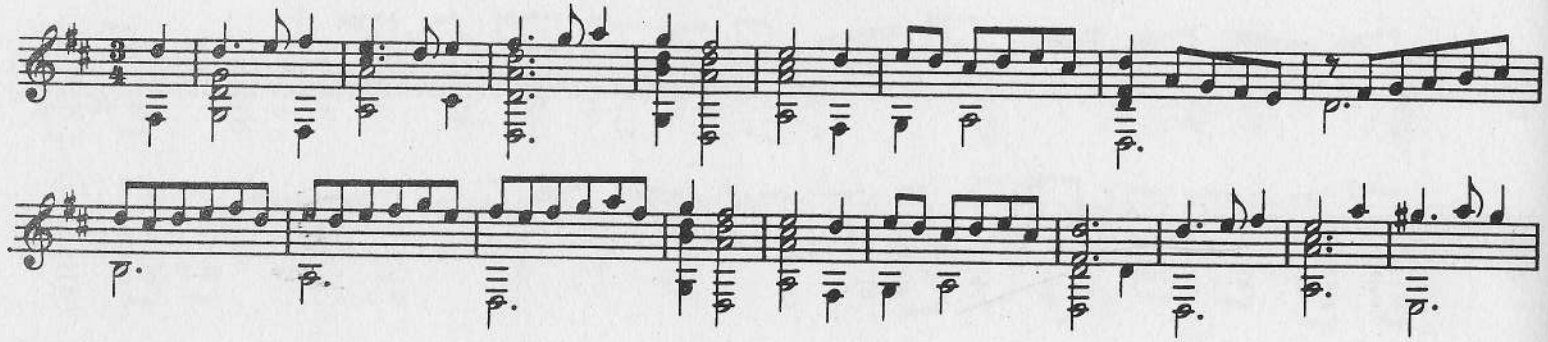
Nr. 89. (*Senza titolo*).

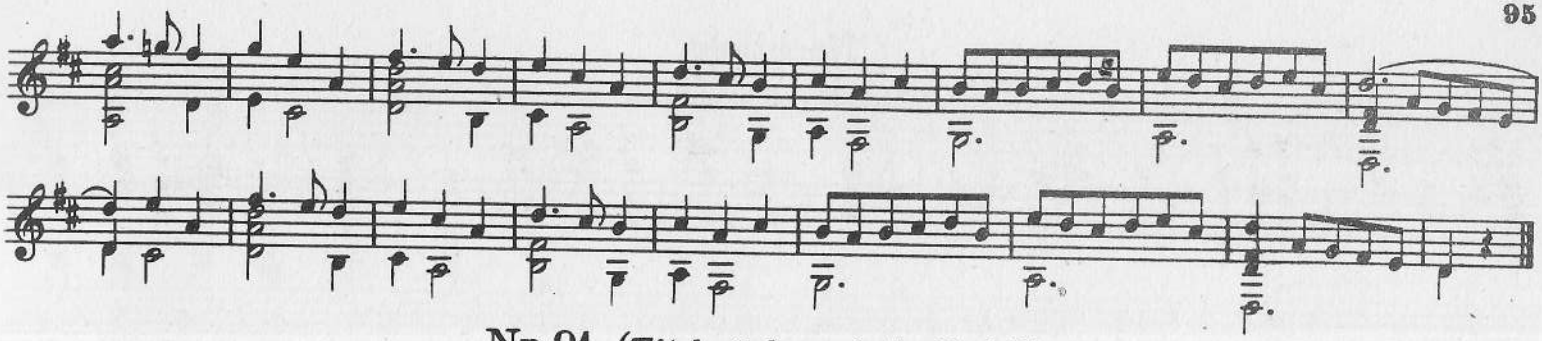
(Pag. 230 dell' originale).



Nr. 90. Courante.

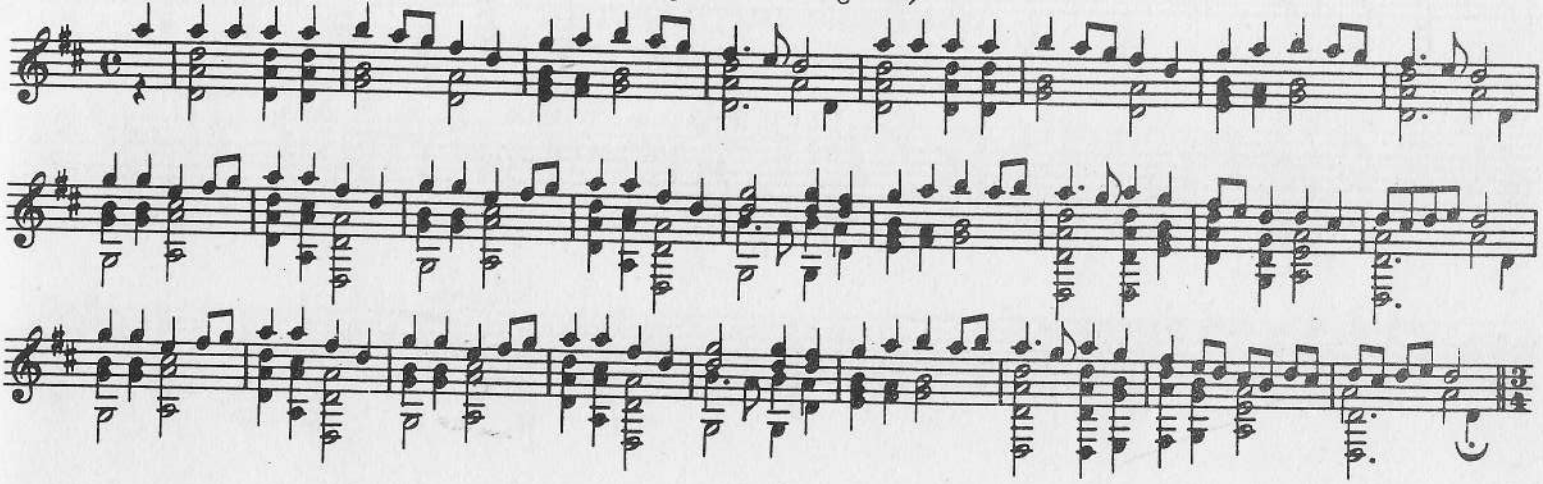
(Pag. 231 dell' originale).





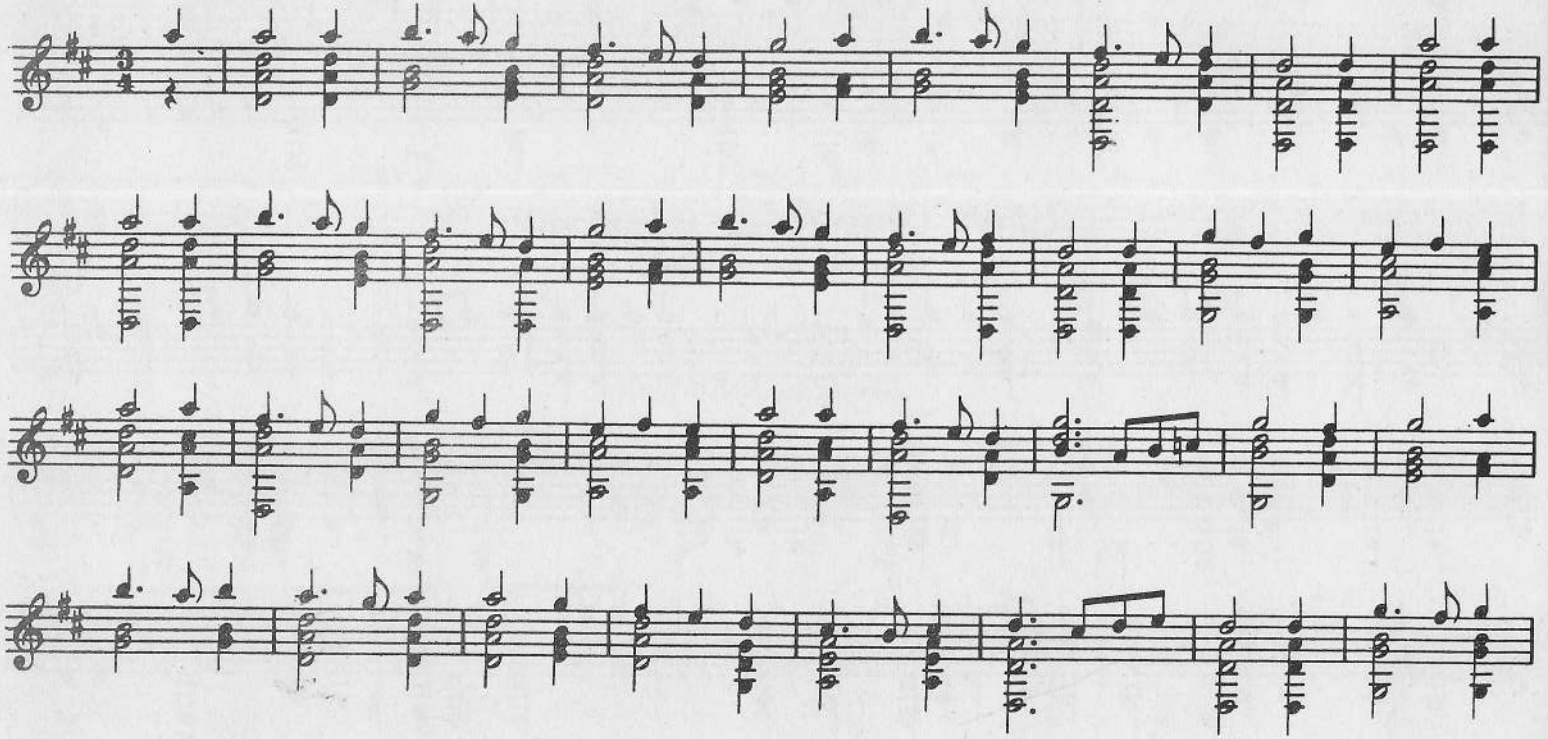
Nr. 91. (*Titolo tedesco indecifrabile*).

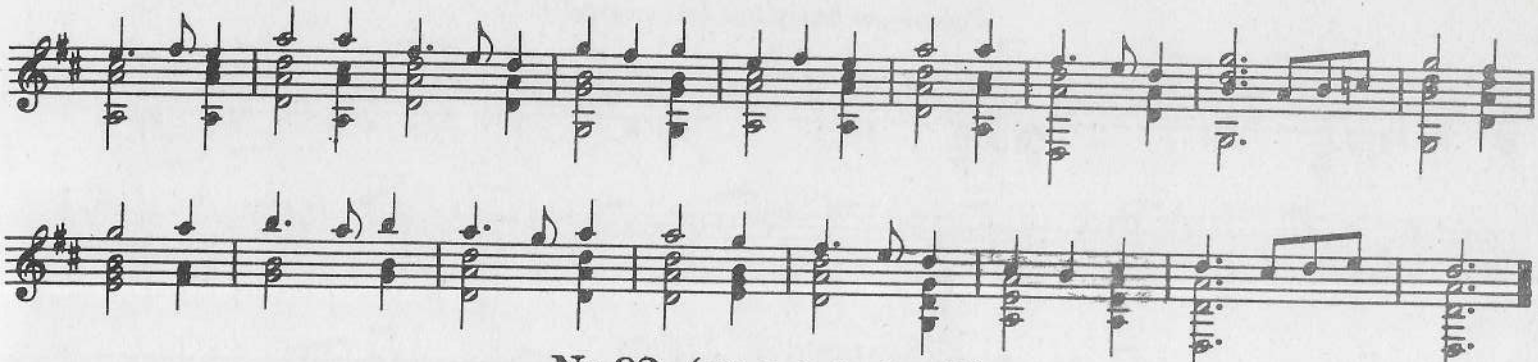
(Pag. 232 dell' originale).



Nachtanz.

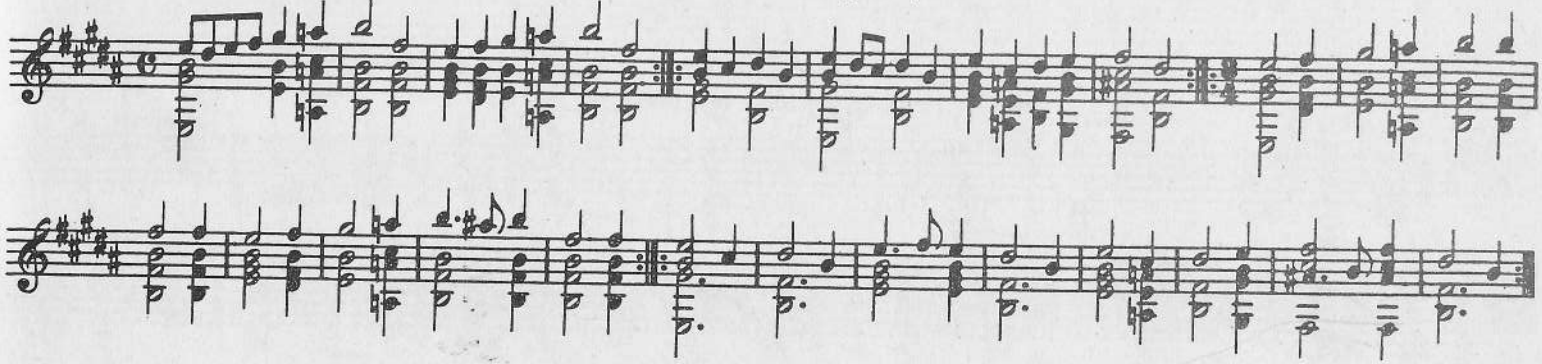
(Pag. 232 dell' originale).





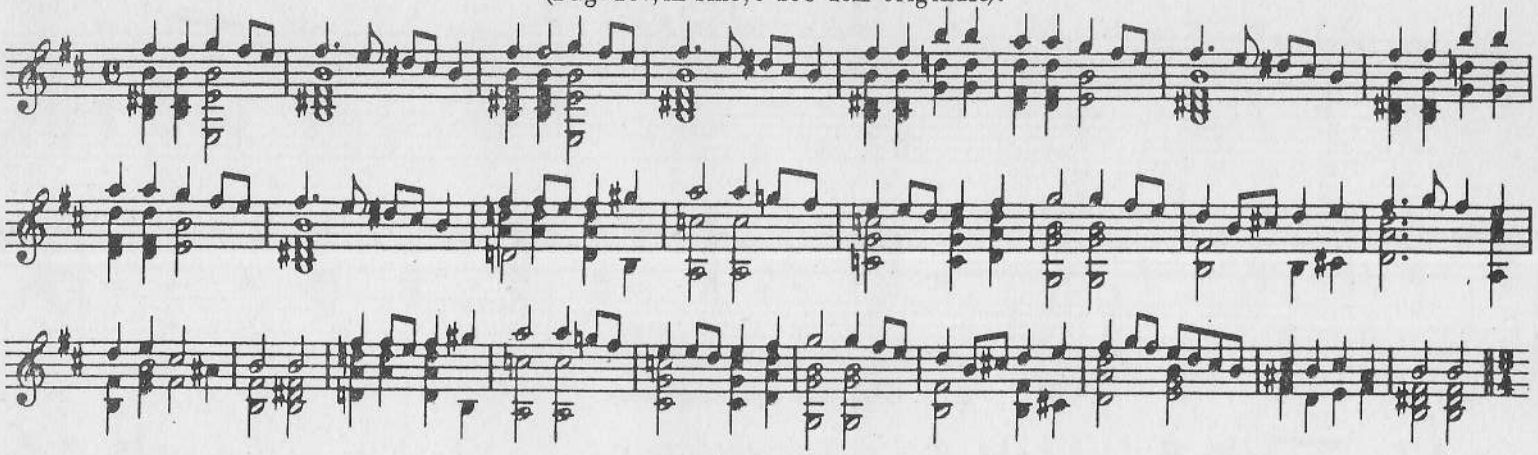
Nr.92. (*Titolo indecifrabile*).

(Pag. 237 dell' originale).



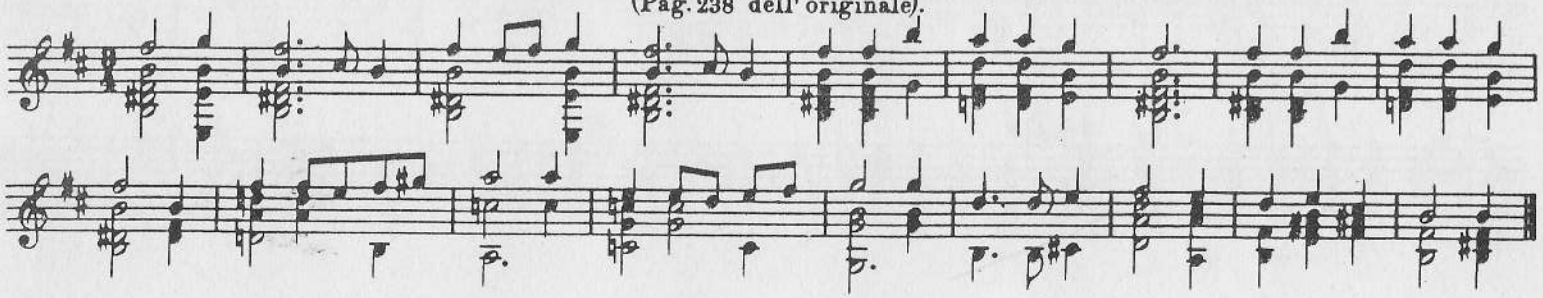
Nr. 93. (*Titolo indecifrabile*).

(Pag. 237, in fine, e 238 dell' originale).



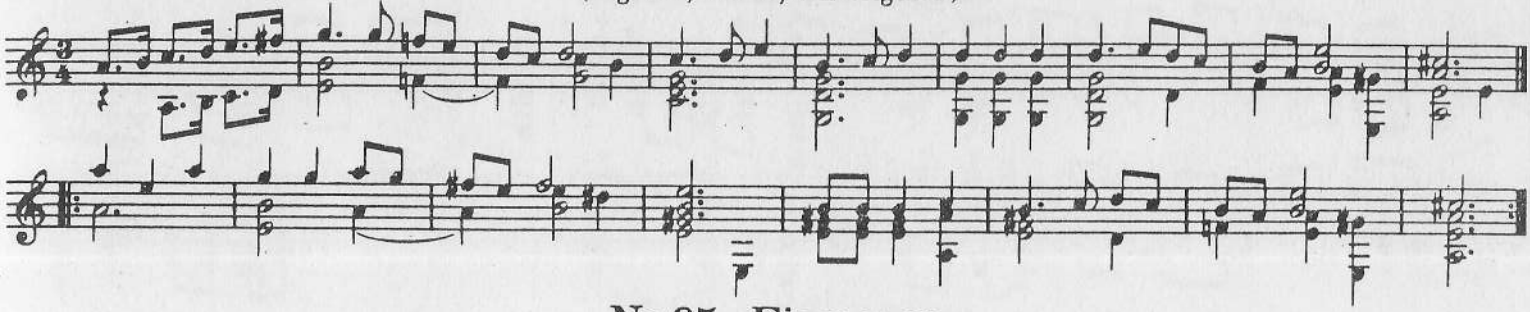
Nachtanz.

(Pag. 238 dell' originale).



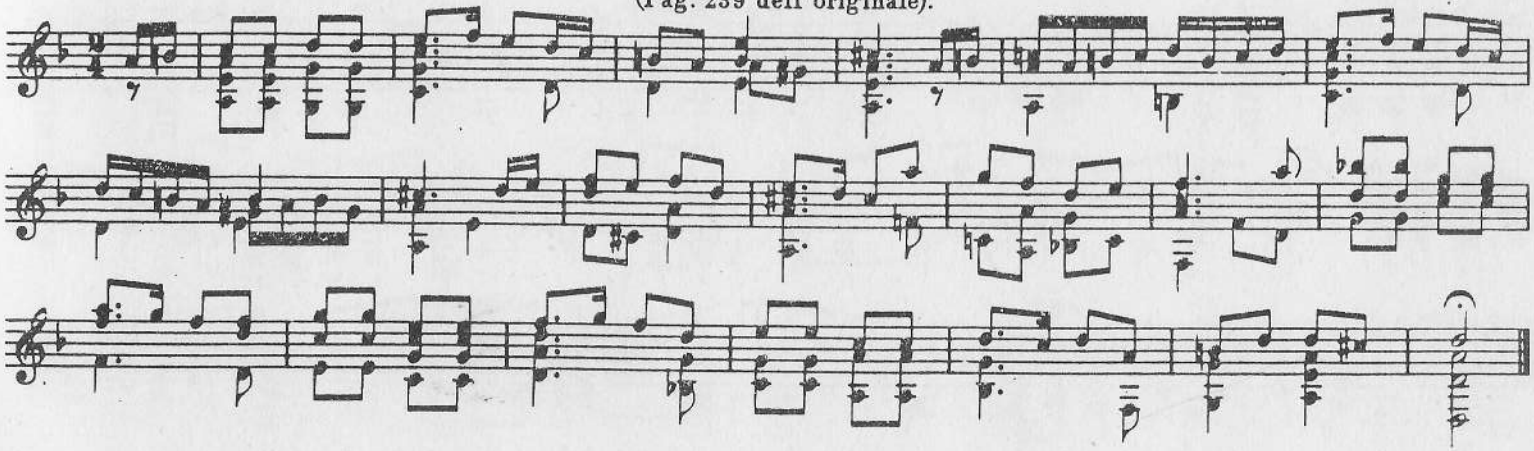
Nr. 94. Passo mezzo.

(Pag. 238, in fine, dell' originale).



Nr. 95. Fiamenga.

(Pag. 239 dell' originale).

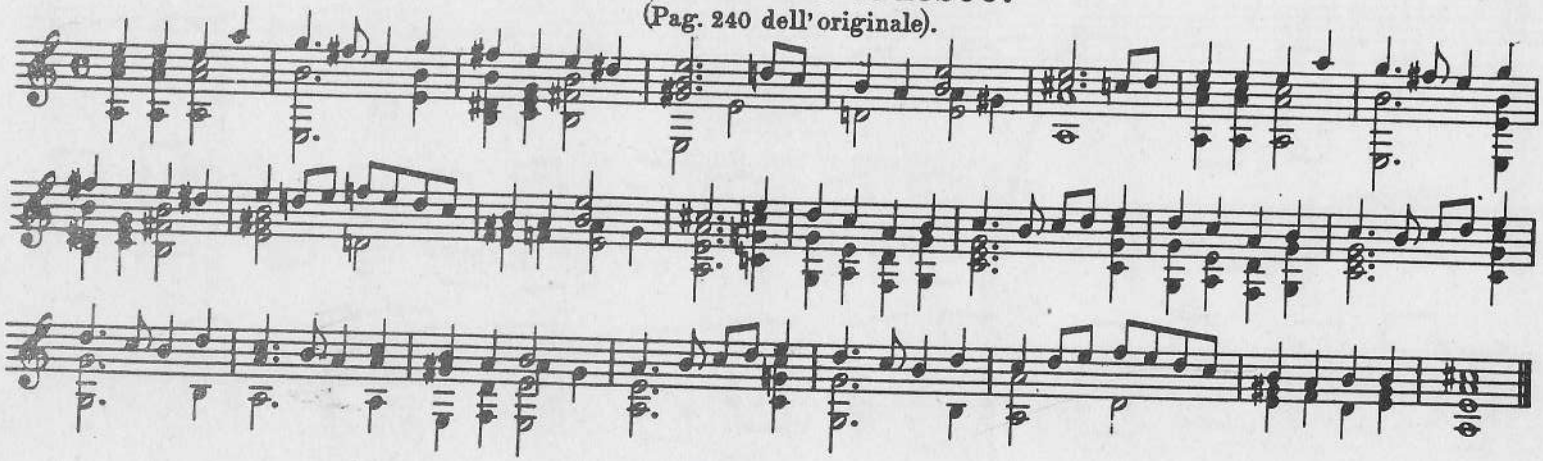


Nr. 96. Tedesca.

(Pag. 239, in fine, dell' originale).

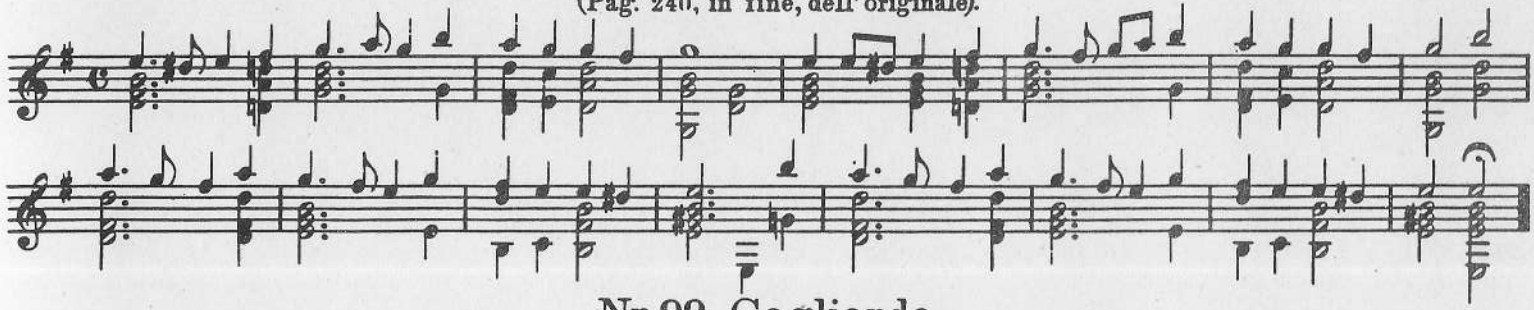
Nr. 97. Pezzo tedesco.

(Pag. 240 dell' originale).



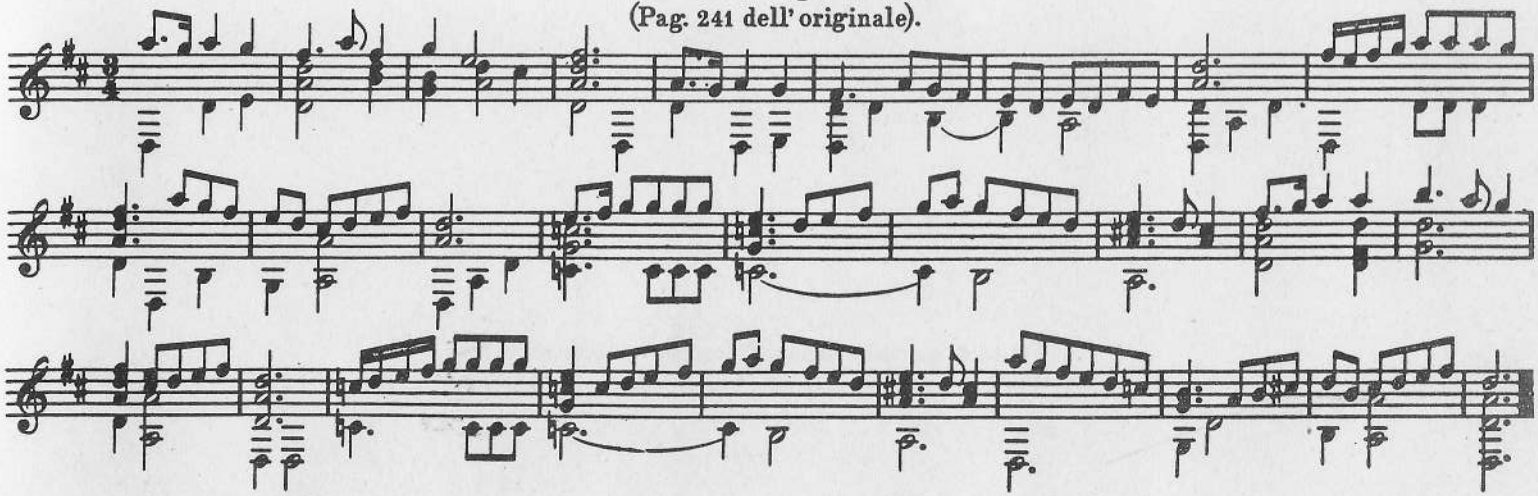
Nr. 98. Allemanda.

(Pag. 240, in fine, dell' originale).



Nr. 99. Gagliarda.

(Pag. 241 dell' originale).



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